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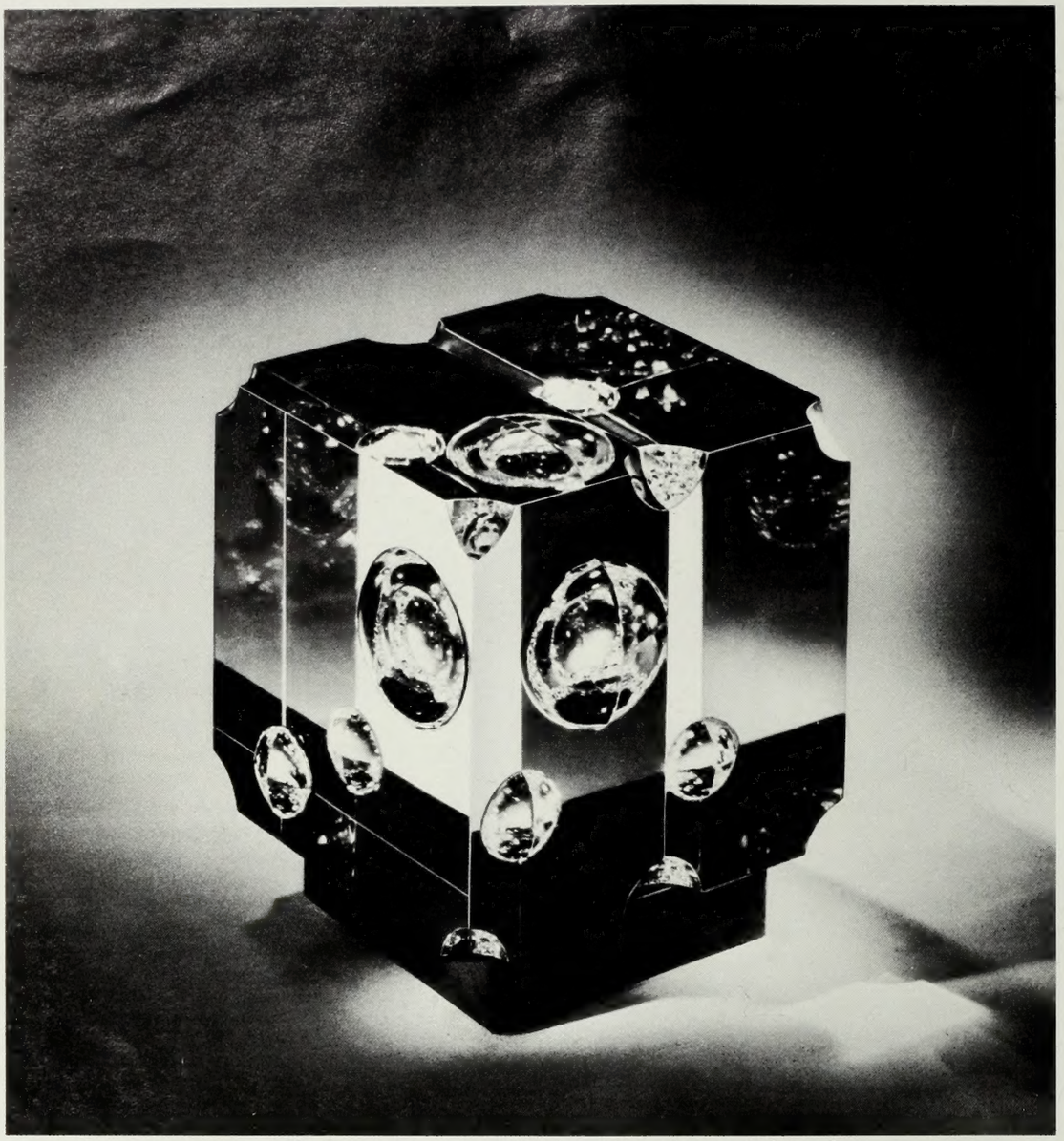


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Established 1920

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FRONT COVER: The Hong Kong residence of architect James Julius Killough III. Photographed by Martin Pollard.



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LETTERS
to the editors

The Editors invite any comments, suggestions and/or criticisms. Address:

"Letters"
Architectural Digest
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I think I owe you an apology. My parents have subscribed to your magazine for years and I always thought it was a great bore. Recently I was desperate enough for reading material to look through it and found to my surprise that you have changed completely. Now you are lively and fun and the taste level is superlative. I loved the country home by Everett Brown and the ranch by Brown-Buckley and especially Sybil Connolly's home in Dublin. That was a wonderful interview. Please accept my apologies and my check for a subscription.

Marsha Butler
Reading, Pennsylvania

I enjoy collecting fine antique china and was particularly delighted with your article on Napoleonic Porcelain. Where in the world is Monteroduni? Please be more specific in the future, as such details can be fascinating.

Tasha Kentfield
Rumford, Maine

Only you could show a ranch and have it seem a western Eden.

Herbert Condren
Seattle, Washington

Your last (November/December) cover with Mr. Donghia's house was the smartest looking since Chanel (January/February). However, I must admit I do yearn to see a bold splash of color. When I display the magazine in my home I notice a certain degree of muted sameness.

Jenna Gold
Sacramento, California

Subtitles and quotes are fine —but awkward line drawings? Why despoil the graphic excellence you are renowned for?

[illegible] ank Hallow
[illegible]orado Springs, Colorado

I delight in the color odyssey you present in every issue. Don't stop. Your adventures are treasured by us all.

Mitsu Donald
Providence, Rhode Island

As an interior designer I have wanted for some time now to congratulate you on your stance in favor of the professional designer. Other publications seem obviously anti-decorator. Please don't change to their how-I-did-my-darling-house approach. Standards are important.

Joel Brody
Palm Beach, Florida

Angelo Donghia's apartment was a knockout from a design viewpoint but I can't believe he is really comfortable there. Where can you curl up and read or just relax with friends?

Whitney Walker
Charlotte, North Carolina

I have admired Angelo Donghia for some time, but your story was the best I have ever encountered. His interior is not only a great design statement, it is liveable.

Burton Harris
Dallas, Texas

Regarding the McIlhenny residence, was it truly necessary to devote four of your usually so varied pages to the red/gold/green look? It *is* an "extraordinary assemblage," but how boring.

Marshall Hilliard
Glasgow, Kentucky

The (Chinese) screen pages were gorgeous and Mr. Normile's words have been read by all on our staff. Thank you so kindly for the exposure; very few magazines can come near the faithfulness of your color work.

Chris Stritzinger
Executive Director
Gump's
San Francisco, California

It is exasperating to attempt to read a magazine when most of the pages are not numbered. Did you ever try to find what's "continued on page 102"?

Harold Sandofer
Portland, Oregon

We consider your magazine one of the most beautiful in America. With all good wishes for your continued success.

Ruth Hatfield
Dalzell Hatfield Galleries
Los Angeles, California

It is perhaps unfair to criticize, since your November/December 1973 issue was, I believe, your most outstanding. I would like to suggest that you publish more frequently and accept less advertising. It would be a great pleasure to me if Architectural Digest were a monthly magazine.

Mrs. Elton Kimbrough
Albany, New York

In recent years I have read the Architectural Digest with increasing interest because your articles are so well written and beautifully presented. Those of us who are in the decorative fabric business are delighted with the exceptionally fine editorial backdrop you are providing for the interior design field.

Derek A. Lee
President, Arthur H. Lee and Jofa, Inc.
New York, New York

I wanted a subscription to Architectural Digest, because this magazine is, in one word, fantastic.

Joaquin Torrents Llado
Palma de Mallorca, Spain

I am one of your long-time subscribers since Spring 1961 —twelve years of sheer enjoyment. I say, with the arrival of each issue, this is the greatest and then the next issue arrives and I say this one has to be the greatest and on and on.

I felt I wanted to share this enjoyment so I gave my son and daughter-in-law a Christmas subscription and they feel the same as I do and they have renewed their subscription. Many, many thinks for such a wonderful magazine.

Thanks again for many hours of enjoyment and help.

Mrs. Daniel Sconler
Boulderwood
Halifax, Nova Scotia

As a graphics designer, may I congratulate you on your new look. It is a fine improvement for an already stunning visual product.

Lars Pauling
New York City

I have just returned from several years in Europe and while I found your magazine on many newsstands in Spain and Italy, I cannot find it in the United States. At least not in my city. Enclosed please find my check for a three-year subscription. Alas, I cannot do without Architectural Digest. Now that I am living here I find it a marvelous reminder of European publications.

Genevieve D'Arcy
Chicago, Illinois

First let me say I'm absolutely thrilled to have my first very own subscription. And of all things to such a delicious magazine.

Number one, I'm a senior homebuilding major at Trinity University in San Antonio. And already in the first issue of Architectural Digest I've found ideas.

I loved Mary Tyler Moore's home. Her bedroom was perfect for everything. Also, the homes you showed in Portugal (someday I'll go there).

Susan Ashley
San Antonio, Texas

When the Digest arrives at my home I have to open it immediately. The other evening I carried it to dinner with me and opened it at the table. Unorthodox, no doubt, but everyone enjoyed it and the general tone of the conversation made for a very enjoyable evening. I know you are used to superlative praise and the usual adjectives, but I want to add a new word of my own— North Star—the brightest magazine in the universe.

Eleanor Desmond
Schenectady, New York

As an architecture student at Miami University, I find your magazine very informative and each issue a great work of art. I love the traditional style home, but I enjoy looking and reading about the modern homes. Many compliments.

Douglas M. Price
Alexandria, Virginia

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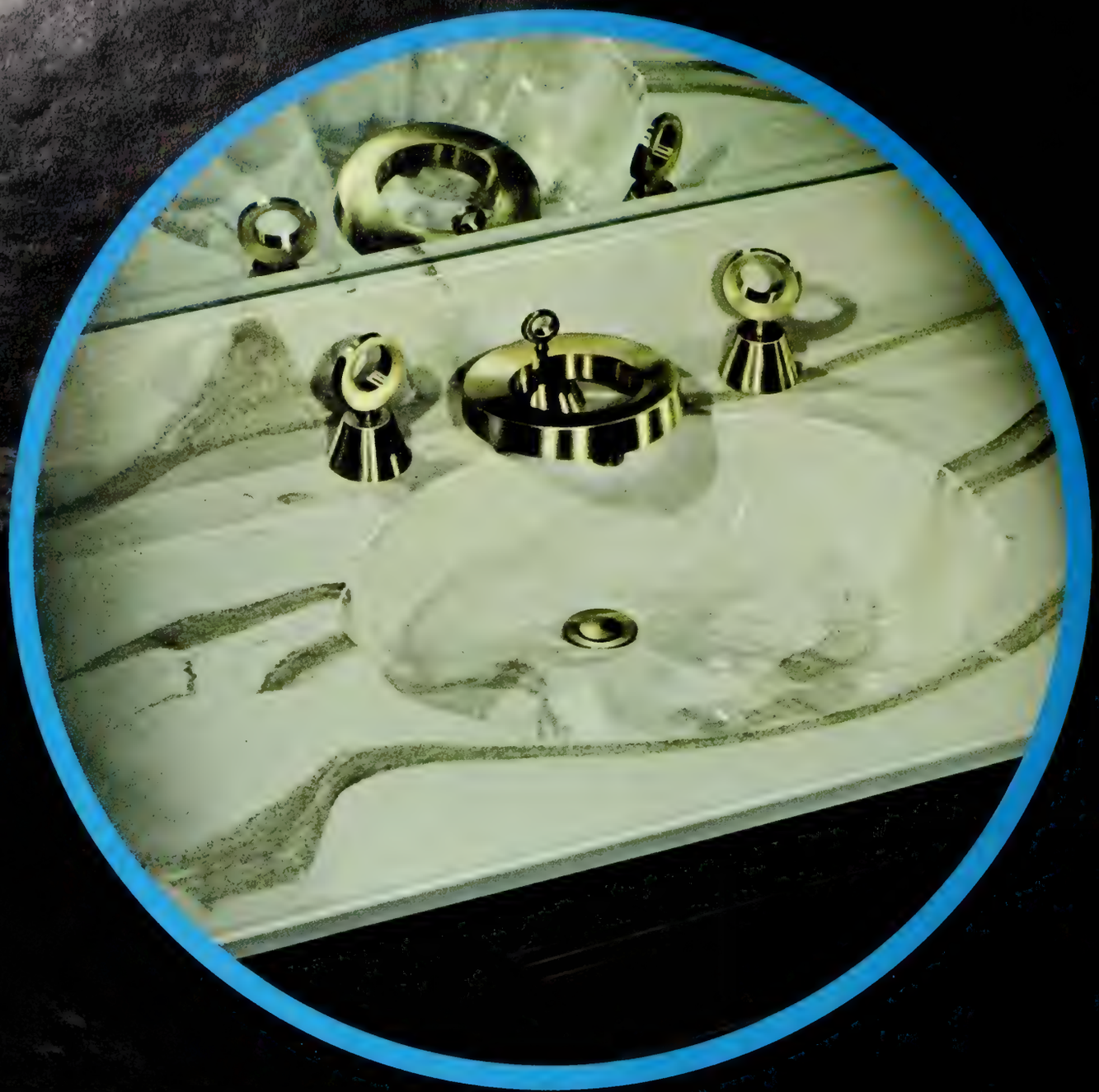


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"Cottage in the Sky"

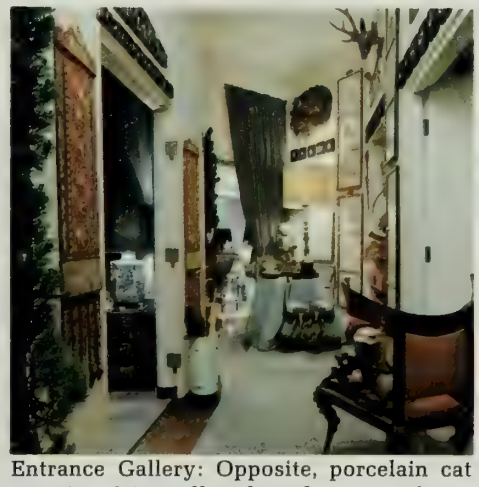
An individualist's assemblage of ideas

Interior Design by James Julius Killough III

The gentleman from Hong Kong enters. Again without appointment. Only his charm is introduction, just as last year. This time he brings the promised photographs of his "cottage in the sky." James Julius Killough III—J. J.—has arrived. Two days later we are still taping the following interview.

THE MAN—My family was in business and ranching in Texas, but I wanted to be a sculptor; someone said the highest form of sculpture is architecture, so I switched. I studied architecture at the University of Texas and then, as an officer in the Navy, I was stationed in New York, where I started in the commercial field, working for Edward Durell Stone. Later I wanted to go out on my own. First I took a trip around the world and fell in love with Hong Kong, so I moved there. That was nine years ago. I do have an apartment in New York, but I would say my business home is Hong Kong, my heart home is London and my family home is Texas. And I now have four professions: architect, interior designer, furniture manufacturer and real-estate developer.

ON INTERIOR DESIGN—Interior design is like fashion today—it's in limbo. Design today is *only* in the United States; other countries are doing things but they don't have the guts, or perhaps it's the lack of knowledge, to put the most expensive piece of ormolu or vermeil against a plain wood wall. In France, when they do understand it, they do it best of all. Of course, they have real things to work with. Modern is exciting but dated when finished; it's a bad investment, although I love the things coming out of Milan. Over-scale furniture in small rooms is a cliché now; sometimes it's ridiculous. I mix, but there are so many clichés—blend, mix, eclectic—I trust only two things: my eyes and my instincts. I don't care about opinions.



Entrance Gallery: Opposite, porcelain cat wearing Mr. Killough's ski cap; Ch'ing blanc-de-chine vase for umbrellas, leather armor, temple lions over door. Above, cloisonné cranes, watercolors of Chinese tradesmen, K'ang Hsi laughing boys figure.

I must have carte blanche with clients, and they should not want to move in tomorrow. Interior design is emotional with me—a feeling. I don't sit down and pre-plan it all. Lots of people fight life; they try to make it do what they want and end up not doing anything. I let things evolve.



Entrance to Rediffusion (Television) Room: Carvings from antique furniture over door flanked by temple hangings from Macao Buddhist monastery. Inside, cut-silk Ming scroll, Peking glass lantern, Ming stool.

I like to establish a certain level of taste for my clients. I may buy perhaps one fine piece that amounts to half the budget, but it establishes the taste level I want, even for paper plates. If you go "bargain" all the way, it will look like it.

ON COLOR—I like to do furniture first, though it's the most difficult way to work. Most people make a drastic mistake by talking about color scheme first, instead of choosing lovely things and letting colors enhance them. You cannot have the flower first and then the root; the bones of a house must come first. It's difficult to shop for fabrics and wallpapers, to find suitable or subtle designs and not be tempted by bright colors and patterns. Color should not jump out at you, but neither should it be monochromatic.

ON COLLECTING—My family were all collectors. I was first attracted to Chinese porcelain and urged my mother to buy a pair of flambé Sung Dynasty vases when I was sixteen. At the University of Texas a lady poet influenced—or, rather, inspired—my interest in Famille Rose and Gold Medallion, although they are not to my taste now. Then I went into armorial porcelain; my first pieces were very expensive and became the foundation for my collection.

All my clients become collectors. The true collector's collecting is logical—buying very low, buying a *lot* so that it all evens out eventually. Bargain hunters always lose; I don't want bargains, only values. However, friends are the most important thing, not possessions.

Photographed by Martin Pollard

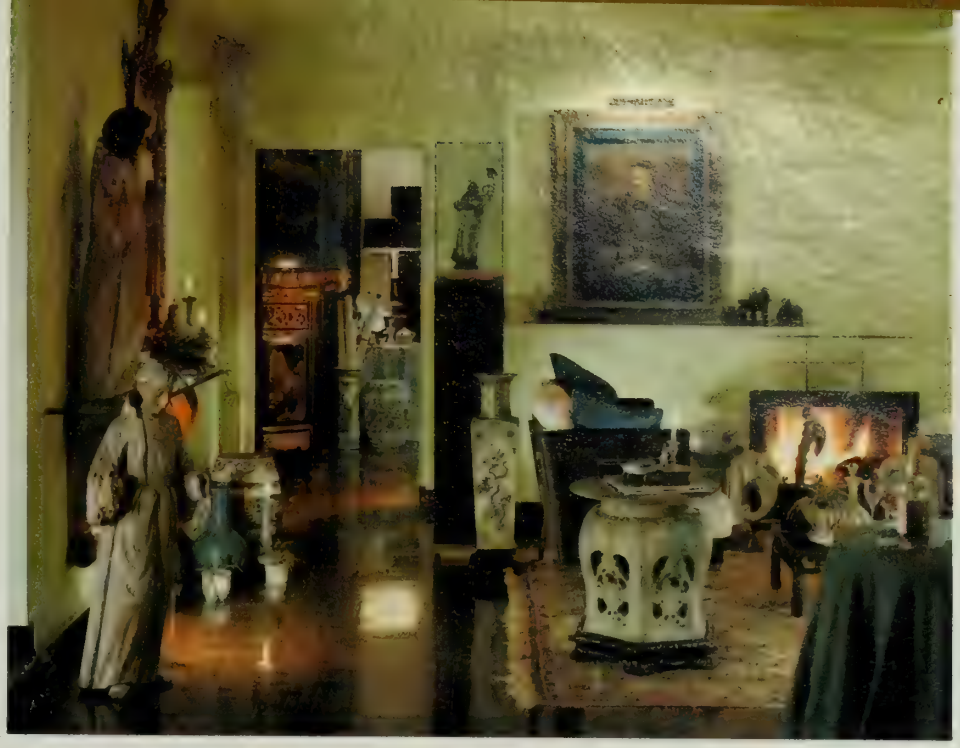


ON FRIENDS AND ENTERTAINING—My doors are open and my friends seem to find this a comfortable gathering spot; and people seem to come in by the droves, often uninvited. Ordinarily I give five small dinner parties per week, often seven. I prefer six people or fewer. That way I can have a good time myself; I don't have to worry about so much going on. Also, my table is rather small. I had a big round marble table in there at one time and I didn't like it; it wasn't congenial. So I removed the dining room completely and now I serve dinner in every room.

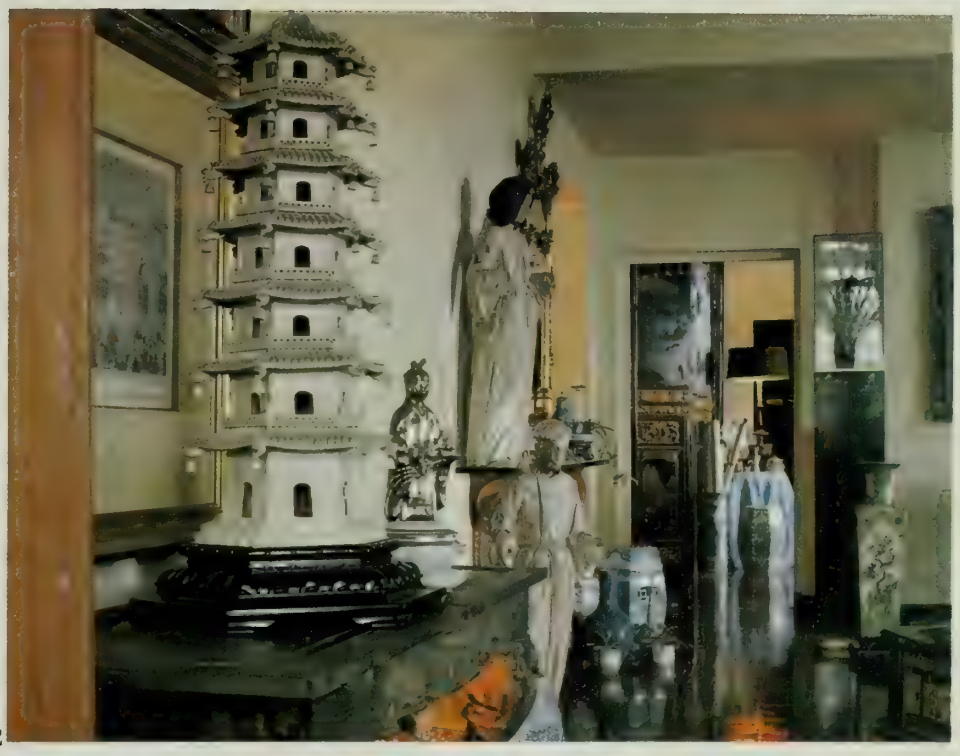
Another reason I like to entertain small groups is because in a Chinese dinner the host or hostess usually serves from the center. You have all the different dishes, and it will be my duty to give you more portions. I serve Chinese food exclusively. First of all, it's better quality; it's very interesting to my guests because I have one of Hong Kong's best chefs. I once took him all the way around the world just to give dinner parties.

ON THE PENTHOUSE—Most New York and London apartments have very few windows and they're closed-in, tight displays, which photograph magnificently. It's a totally different look from a house or my "cottage in the sky,"

As you enter the living room, you see this harbor view. It just spills down, because I'm above the Hilton Hotel on one side—about sixty floors



1



2



3

Opposite: Pottery ram and burial pot lead from Salon to Study dominated by Ch'ing 12-panel Coromandel screen. Altar-table desk, elephant, red chair and stool table, all Ming, are illumined by Spanish lantern. 1 and 2/Salon to Bedroom: Painting over mantel is Chinese school of George Chinnery. Four-foot blanc-de-chine rare bisque pagoda fronts 17th-century Spanish santos. Right of door, on marble pedestal, Ming fairy figure, one of 18 that protect heaven and hell. Beneath, a K'ang Hsi vase. 3/Study to Salon: Ch'ing temple doors set off Sung pot and blanc-de-chine. Pages 18 and 19: In the Salon, Ming table (Yves Saint Laurent has one in red) topped by Kwan-yin from Buddhist monastery and a *famille noire* vase, overhangs armorial export jardinier and Ch'ing boy pillow rests. Ming elephant faces Ch'ing reproduction of a T'ang horse and 1967 Christmas tree created out of chicken wire and tissue.







In the Bedroom, stacked Ming wedding chests. Miniature bed holds Ch'ing blanc-de-chine baby-boy pillow rests. Tao Kwang vase lamp rests on Ming altar table. "Opium bed" has hinged panels and Persian lantern.

up—and on the other side of the building I'm four floors up.

ON LIVING IN HONG KONG—It's a strange society. Out of almost eight million people, the European population is in the vicinity of forty or fifty thousand. That seems like a reasonably small town. But out of those, let's say, fifty thousand, there are English, Japanese, Spanish, Americans, French, Belgians, Dutch, and so on. Each one of these individual groups is hinged around its own banks and its own investment companies, and so forth. The executives of those companies form a nucleus for each community, which includes the consulates. We don't have embassies, because it's not a country; it's a colony. Around these very tight nuclei you have the people in their group. And generally speaking, you



Pet doves roam the terrace, while cages hold porcelain figures. Wan Li water jar with dragons counterpoints sunburst of transom grilles. Bronze cannon (17th-century) shares view with Chinese tile stabile.

almost have to get a visa to go to a dinner party.

When you go to a party here you're always asked, "How long have you been here?" If you say six months or a year, people have a tendency to dismiss you because you're just another transient passing by. But once you get beyond it and start saying, "I've been here seven years," you suddenly start finding the old China.

By living outside the United States, I've become much more American. I had never really thought about it before. But living abroad, in a detached position, it's easier to analyze our politics, our economics, our people, our customs, our costumes. I went through a period of being terribly critical. And then I went through a period of being lonely for Americans. There are just not that many Americans in Hong Kong. Then the loneliness passed and I became terribly proud of my country.

ON THE FUTURE—I live with antiquities but I'm a twenty-first-century architect. In terms of progressive thinking, conceptual relationships between society, emotional, aesthetic, and climatic requirements, I've lived in so many centers and traveled so much I'm getting a total feeling for the future, when each country will be a state—the Common Market enlarged. We must get into that mental category before we can really resolve our problems. ✵





The Man at the Top of the Mark

Fashion magnate Cyril Magnin's hotel residence on Nob Hill

Interior Design by Eleanor Ford



Left: An African queen carving in the Foyer courts the attention of nearby living-room guests beckoning them to view a modern sculpture by Prestini and carved wood and antler mask. Above: *The Great Wing* tapestry, by Mark Adams, spirals up one wall of Living Room, looming above carved double-headed Siamese cat.

"I'm a chameleon," says San Francisco designer Eleanor Ford. "Whatever the client is, I become." Strong convictions Ms. Ford does have, but they remain subservient to the wishes of her clients, particularly in the matter of style and period.

Cyril Magnin, businessman and philanthropist, had originally talked about using a traditional style. However, in London on a business trip, he looked at French period furniture and hesitated. Then he happened to see a huge tapestry by Mark Adams and the matter of style was settled. Adams's *The Great Wing* keys the whole apartment. The brilliant colors of the tapestry, which practically covers one wall of the living room, are thrown into prominence against a deliberately subdued background, "a pure classical backdrop for art," as Eleanor Ford puts it.

"Old people make themselves old because they think old," says Cyril Magnin. "I don't, and my apartment reflects this; I feel comfortable here. I was going to buy a condominium, but my daughter, Ellen, convinced me that this would be better."

The apartment is quite small (foyer, living room, bedroom, bath, library/dining room, atrium and a New York-style closet kitchen). Unusual for San Francisco, it is on the fifteenth floor of the deluxe Nob Hill hotel, the Mark Hopkins, where designer Ford scrapped a fake fireplace and pink velvet walls in favor of a setting more suitable

Photographed by Charles Ashley





"Old people make themselves old because they think old. I don't, and my apartment reflects this."

to the art and sculpture that Mr. Magnin collects. Marble was brought from Tennessee for the floors. Called "Tennessee pink," the color is actually more of a warm beige and has been given a soft matte finish to appear more like the native stone. Ms. Ford had carpeting woven in Puerto Rico to match the marble, overlaying some of the living-room tiles, and covered walls in linen, reiterated in lampshades and Roman shades. The two huge couches of oyster-hued leather had to be made in sections—nothing of their size would fit in the elevators.

The short pedestal tables in front of the couches are covered with lacquered formica, making them practically indestructible. The designer provided a ledge behind both couches to hold such objects as impala carved heads, used by African natives as headdresses, and African wood statues representing a king and queen.

Recessed lighting unobtrusively illuminates pieces of art—a Vasica, for instance, or a collage by Bruno Chase—and provides a visual curtain against the encroachment of the dark night. Outside the windows, looking like another piece of pre-Columbian art, what seems to be a stone carving is actually part of the architectural exterior of the hotel.

Linen-covered pedestals do double duty, holding lamps as well as hidden speakers for the hi fi. A double-headed cat and dog, both wooden carvings from Siam, rest on the marble floor.

Three steps up from the living room is the atrium, which Eleanor Ford transformed from a tiny porch. It is now totally glass enclosed, warm even in inclement weather. Wrought-iron furniture—the chairs are vinyl covered because of constant exposure to the sun—mingles with growing plants, observed by the skull of a Scottish sheep mounted with crusted horns. The ram died a natural death, assures Eleanor Ford.

Three steps down the other side of the atrium is the bookshelf-lined library, with a view of San Francisco Bay and the Bay Bridge. In addition to books, the shelves hold *objets d'art,* including gifts from the sister of the Shah of Iran. It is here that Mr. Magnin entertains small groups of important people for breakfast or luncheon. Eleanor Ford chose bookcases and a round table of white mountain oak with white lacquer trim to set off Queen Anne chairs—some original, some reproductions—that have been bleached, pickled and seated with vinyl.

Immediately off the foyer are a small bar and a tiny kitchen. Almost no cooking is done in the apartment, though. When Mr. Magnin entertains, he simply calls room service. While he does host large cocktail parties in the apartment, which can hold a hundred and fifty people in the living room, library and atrium (albeit snugly), when he has what he calls a big party, he takes over public rooms at the Mark Hopkins or Fairmont hotels, or at restaurants such as L'Etoile or La Bourgogne.

"The living room needs a lot of people to bring it to life," says Eleanor Ford, but the bedroom is "gemütlich." This is the nerve center of the apartment—tables by the bed hold direct-line phones and other accouterments of the executive who is never far from his work, as well as photographs of his family and such friends as Lyndon Baines Johnson. Through one window, Mr. Magnin can see "his" port (he is president of the San Francisco Port Commission) from his bed first thing in the morning and the lights at night.

Opposite, above: In the Living Room, cream-colored rug, linen walls, and leather sofas spill onto painting by Vasica fronted by Colombian and African sculptures. Pedestals disguise stereo system. Below: Sculpture by Jean Arp curves against square-block collage backdrop, by Bruno Chase.



Almost no cooking is done in the apartment. When Mr. Magnin entertains, he simply calls room service.



Even the busiest executives seem to have one weakness. If Mr. Magnin has any, it is his fondness for cairn terriers. His current dog, Tippy (for Tippecanoe), goes to work with him every day, and Tippy's bed and basket of toys are close to Mr. Magnin's bed. Antique cairn paintings hang behind the bed and there are small cairn carvings on the desk.

The two dressing rooms off the bedroom, no less than Mr. Magnin's apparel, clearly reveal that he is in the business of fashion. For the bathroom, Ms. Ford had a rug woven to the dimension of the white tiled walls and also introduced a painting by Hirss that Mr. Magnin is particularly fond of.

Cyril Magnin took over the original Joseph Magnin store in downtown San Francisco in 1935. In the ensuing thirty-eight years, he redirected the specialty shop toward more youthful fashions, a trend that has remained to this day. He is now Chairman of the Board of Joseph Magnin Co. and a director of its parent corporation, Amfac. Intensely well organized, he plans his large parties down to the last detail and is, in fact, official Chief of Protocol for the City and County of San Francisco, traveling and greeting every important visitor to the city. The esteem in which he is held, both in San Francisco and by governments abroad, is reflected in the many world leaders, past and present, who are his personal friends. "I would like to die young," says Cyril Magnin. "Young in my thinking, that is." ❦

Opposite: Atrium view looks out on exotic pyramids—parapets of the Mark Hopkins.

Above: Buttressed by mountain sheep skull on steel base, glazed terra-cotta pilasters frame entrance to Dining Room and Library.

Collecting Rare Specimens

—Botanical Prints

Botanical prints are the unwanted children of science and art. Botany does not readily admit paternity nor fine arts motherhood. Yet botanical prints are the beautiful offspring, unacknowledged but loveably real, of an unwitting marriage.

The loose and wide-ranging term "botanical print" generally means a print that reproduces in woodcut, engraving or lithograph an original drawing of plants. Some of these are seriously scientific, others romantically beautiful; some are useful to the gardener, still others slight, sappy and sentimental. The majority of botanical prints were illustrations in books, beginning with the great herbals published in the late fifteenth century, so naturally a complete book of fine impressions is a collector's dream. Individual prints that have been separated from these books, however, maintain great historical value and a special dignity, besides being extremely decorative.

WHEN HERBS WERE MORE THAN SPICES

Strong woodcuts of plants and flowers flourished in the sixteenth century, adorning and elucidating the heavy texts of scientists, who, with the typical Renaissance passion for order, were seeking to classify botanical specimens according to the systems of Aristotle and the Greek classical writers and physicians. The infant science of botany was fat with alchemy, do-it-yourself medicine and magic. Lily-of-the-valley was sure cure for gout and other ailments. Lady's mantle, in the Middle Ages, was an important ingredient in the brewing of the "Philosopher's Stone"; in the Renaissance it acquired a reputation for helping to restore fading feminine beauty. Of course, lavender woven into a cap and worn daily would "comfort the brayne well." Thorn-apple *(Datura stramonium)* was long known in the Far East as powerfully narcotic. Says Pechey (1694): "... and Wenches give half a dram of it to their lovers in beer or wine...."

Slowly and painstakingly the Renaissance herbalists began to make sense and order out of this mumbo jumbo, giving us the beginnings of much of our modern materia medica and pharmacopaeia. Their books, often of great scientific worth, were filled with the lavishly beautiful woodcuts of plants and flowers now much prized by collectors.

Drawings of plants in medieval botanical manuscripts were made, often by unfamiliar hands, from copies of copies. Hence the figures of plants become so stylized as to be unrecognizable. Plant illustrations from the hand of Hans Weiditz, on the contrary, were marked by the Renaissance spirit of uncompromising realism already set in motion by Leonardo da Vinci and Dürer. Weiditz, drawing fresh from nature, depicted every broken twig and bug-bitten leaf. Alice Coats, in her *Book of Flowers,* says of him, "... no draughtsman till then had looked a flower full in the face since the time of the Greeks...."In 1542 appeared Leonhart Fuchs's *De Historia Stirpium,* one of the most beautiful books ever printed, with over five hundred full-page woodcuts of plants, notably elegant, simple and clear, spaciously designed for the purchaser to color at his own fancy. The book is also a fundament of botanical science, so influential that his designs, often copied, were even printed from his own woodblocks until almost the end of the eighteenth century.

The woodcuts of P. A. Matthiolus, first published in his herbal of 1544, are remarkable for their grandeur. And in 1597, John Gerard, a barber-surgeon, for twenty years gardener to Lord Burleigh, produced the most famous and interesting English herbal, *The Herball or General Historie of Plantes,* enriched with some eighteen hundred woodcuts, including American plants such as the Virginia potato, brought to England by Sir Walter Raleigh.

FLOWER BOOKS FLO...

The seventeenth century, an age of

magnificent gestures, was also the age of the florilegiums, great flower books, some of incredible pomposity, with little or no text to annoy flower-lovers. The prints were etched or engraved on copperplate and showed only cultivated plants. Collectors were generally garden buffs who valued the beauty of flowers above their utility. The French seemed anxious to maintain their tradition of design excellence, while the beautiful German and Dutch florilegiums of E. Sweert, E. Furber and G. V. Schneevoogt performed more as a glorified nurseryman's catalogues sans prices.

One of the earliest, finest and most massive of the florilegiums was created by Basil Besler in 1613, the first to celebrate the flowers in a single garden, that of the Prince-Bishop of Eichstätt. This book remains the only record of a once magnificent garden that the Thirty Years' War turned into a vegetable patch.

Pierre Vallet's book of engravings depicting ornamental plants (1608), dedicated to Queen Marie de Médicis, was intended to suggest embroidery ideas to ladies of the court, as Vallet was *brodeur ordinaire* to the king. Vallet's florilegium cum design source book was followed by a long line of florilegiums that claimed to be of service to designers and to craftsmen of metal, ceramics, textiles and wall papers. One such artist was Pierre-Joseph Buchoz, whose *Collection des Fleurs Précieuses* (1776) is noted for the plates copied from Chinese flower drawings, tailored to the taste for Chinoiserie at that time. And in 1805, Jean-Louis Prévost's remarkable book of forty-five colored stipple engravings brought to the genre the jewel-like splendor and freshness of the "dewdrop" school of flower prints.

THE LINNAEAN REVOLUTION

In 1735, Swedish botanist Carolus Linnaeus published his *Systema Naturae*, a bombshell that shook the botanical world to its proverbial roots, outdating all other systems and bringing temporary order out of

continued on page 98





Robert Furber
November
From *Twelve Months of Flowers* (1730)
Courtesy, The Morton Arboretum, Lisle, Illinois

J. J. Audubon
Baltimore Oriole (Yellow Poplar)
From *Birds of America* (1827-38)
Courtesy, Kennedy Galleries, New York City

Robert Thornton
The White Lily
From *The Temple of Flora* (1799-1807)
Courtesy, The Old Print Gallery, Washington, D.C.



"A purchase a day keeps the blues away, I always say."

Grand in the Greer Manner

Interior Design by Michael Greer, AID, FNSID

Tall, silver-haired, distinguished in impeccably tailored suits, silver-tongued Michael Greer's mellifluous speech still echoes his native Atlanta. Designer and author, he lives in a grand manner. His reputation in the design world is on a grand scale, too. Many tales are told of the legendary Michael Greer, some true, many apocryphal. Irreverent, often outrageous, he respects tradition yet knows when it should be disregarded. Known here and abroad for his scholarly touch with a French interior, clients seek the Greer manner.

"I recently submitted an entirely contemporary apartment to a client who rejected it, saying *that* was not the image of Michael Greer," the designer states, stifling a sigh. But I don't *want* an image," he smiles ruefully and pours coffee into a magnificent Sèvres cup. Harpsichord music sounds delicately in the background and the morning sun pizzicatos over a Bessarabian rug. His mood is somewhat philosophical, less given to the peppery observations his friends find delicious, others find devastating.

"There is so much to enjoy in the past," he muses, indicating with a glance his antique-filled rooms high above Park Avenue. "I haven't got up to the present for myself." Mr. Greer truly loves antiquities, a predilection reflected by a personal collection ranging from a Han dynasty urn to eighteenth-century Russian and Italian *objets*, to a bit of Biedermeier and even a touch of Victorian tôle. There is English furniture as well, but his greatest affection is reserved for late-eighteenth-century French pieces.

Mr. Greer's new apartment has evolved gracefully. "It's been in the process of happening for the last three years," ever since, he says in his mellow voice, he was routed from his brownstone duplex by a fire at three in the morning. With his unquenchable instinct for tinkering with any space he lays hands on, Mr. Greer confesses he had eliminated all but one exit from his bedroom at the time of the conflagration. "Fortunately I *did* leave *one!*" he laughs.The destruction of his beautiful things was sad, he recalls, "But the firemen were far worse than the fire."

In any event, despite his past losses, there is much to see in this latest home, located within a block of his office, as he "loathes being transported." Here he has again indulged himself in rearrangements of space and architectural detail. Windows have disappeared and a variety of moldings, panelings and pilasters have materialized. All the draperies are distinguished by some subtle touch. "Details are wonderful," says Mr. Greer, who gives two lectures a year on the subject at the New York School of Interior Design as well as two on "The Use of French Styles."

"Anyone can have bare space," he continues. "But it is the little and big details that make the difference. In the nineteenth century, we were so much more concerned with details. Since then we've been busy erasing them." However, he points out, recently there has been a welcome reappearance of those very touches he values: mosaic and marble floors, frescoed walls and ceilings, trompe l'oeil, faux marbre and faux bois.

This lover of fine French things grew up surrounded by English and Victorian furniture. He served as an Army major twice — in World War II and later in the Korean conflict, when he was stationed ("of all places") in Greenland. There he helped pass long icy days redecorating the enlisted men's and officers' clubs. He also met Jacqueline Cochran, the aviatrix, who arrived for a visit piloting her own plane. She became a friend and his first major client when he returned to set up business for himself in 1955.

Since then he has designed houses for clients on six of the seven continents; his book, *Inside Design*, is sharp-tongued, opinionated, informative and in its sixth printing. He has completely abandoned the two sports he once enjoyed (track and tennis) that he looks so well-suited to play. "Now I'm like — was it Benchley? — who said, 'At the first mention of sports I go to the sofa and lie down.' "

Instead of athletics, he declares traveling to be his recreation these days. "Each time — at least twice a year—I try to go someplace I haven't been before, in addition, of course, to the usual milk run: Paris, London, Rome. This summer I visited the Bavarian castles of Ludwig II outside of Munich. The prices in Europe are absolutely catastrophic and there is *nothing* to buy."

A passionate shopper and grand acquisitor himself, he confesses that he urges the same point of view on

In the Living Room, opposite, a Louis XVI trumeau presides over a mahogany and leather bureau plat boasting clustered collectibles, including a Chinese vase reputedly 2,000 years old, glazed in a rare color.

Photographed by Max Eckert

"I fired a woman who had a budget of $250,000 because for two weeks she couldn't make up her mind."

his clients. "A purchase a day keeps the blues away, I always say." He declares he can tell by his first day of shopping with a client how he or she will make decisions. "I fired a woman who had a budget of $250,000 because for two weeks she couldn't make up her mind whether to do a child's bedroom in beige or white. Her husband said I couldn't be a good businessman to turn down such a budget. But I knew she'd take my time on everything. When people debate too long, it becomes a disease.

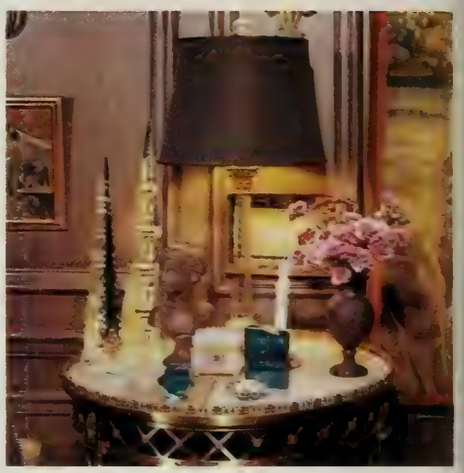
"The most agreeable clients are those who work, who are professional. They know how to respect time. I don't feel that I have to entertain my clients." Although he agrees that a decorator cannot help some emotional involvement with the people for whom he is working, he adds, "If they want an entertainer they should engage someone in show business."

"Of course you do have to be patient with them. And I try to limit my recommendations. After all, they are going to live with it for a long time. I never dictate to my clients and consider a *carte-blanche* assignment the most difficult there is. But often it makes as much sense for me to select the little details, such as an ashtray, as the big pieces. Yet some people are very illogical," he sighs, explaining that people will ask him to choose furniture which is, after all, despite its relative size, only one facet of the total design and then they will insist on shopping for the small accessories, which are so important. "That's such an asinine attitude, because there are such terrible shops. They'll bring an ashtray home and it will be inappropriate. People can be very strange."

"Did you know," he asks, fixing us



Two English Regency crystal cubes ice an antique Scagliola table with five views of Rome and blue cartouches in the Library.



An 18th-century Directoire guéridon in the Living Room exhibits Régence crystal column and painted terra-cotta bust by Houdon.



Régence red lacquer and ormolu Cartel clock oversees a Louis XVI architect's table by Tronchin and a Directoire period tabouret in the Living Room. In the same room, opposite, an 18th-century Aubusson rug and tapestry, "La Balance," original design attributed to Boucher, accent the handsome Louis XVI canapé and fauteuils both signed B. Grivet.



"A room that is perfectly lit makes people look embalmed."

with a solemn look, "another peculiar thing? People who dislike Venetian blinds also dislike floor lamps." He bursts out laughing. "It's absolutely invariable!" Personally, he thinks Venetian blinds are very sensible and he has nothing against floor lamps. Indeed, he is justifiably proud of an eighteenth-century floor lamp—once a tall candlestick—that has been winsomely shaped from steel, one of many cherished antique steel possessions. He laments the lack of historical documentation for old steel and regrets he has found so little written on the subject. His own collection is a fascinating study. He owns a number of steel pieces, many of which were made for officers at the time of the French Revolution who valued its indestructibility. There is a charming, narrow camp chair, a knotted doorstop that looks like a contemporary sculpture, a curved rocker that resembles but predates bentwood, a magnificently intricate sleigh bed, originally a chaise longue that he widened and added a pedestal to for use in his own bedroom, and a particularly graceful and valuable Louis XIV music stand on which he sets covers of the records he is playing on his stereo. He even has a lyre-back steel bidet. "It was used by camp followers. Amusing, isn't it? There was a time when I was ashamed of having a bidet in the apartment so I threw away the damn bowl. Wish I had it now." Other favorite collectables are eagles, obelisks and sculptured figures ("I love the human form") from a five-foot eighteenth-century French terra-cotta statue of Autumn as a draped muse, to an elegant child's head signed Houdon—a study for the marble bust in the Louvre.

When it comes to lighting, he is a traditionalist. In his living room, seven different lamps at different levels are placed about. "I like it that way. I think lamps should have a classical shape or at least be made from things that were originally intended as lamps, such as converted oil lamps, rather than electrifying queer things like..." he pauses, frowning, "like snakes or roosters . . . or tin cans. And I loathe indirect lighting. A room that is perfectly lit makes people look embalmed. Nothing is more beautiful than shadows. We all have our own shadows too early anyway."

His apartment mirrors his pleasure in shadows, in softness, in a kind of dignified romance. The walls of his living room and library are a restful striated brown and rich brown draperies hang at the windows. To reduce light, he eliminated two windows and built bookshelves in their place. The same quality of mellowed drama is sustained in his bedroom, where he edged a viewless window with a large seventeenth-century Milanese carving from the famous actor Valentino's house. Behind it he poured an abundance of blue drapery. More of the soft blue folds hang beside his sleigh bed. Draped in typical Empire fashion and decorated with an Empire trophy shield, they create the effect of a French general's tent of two hundred years ago. "The room had absolutely no architectural interest, so I added these pilasters," he says, pointing to four crimson and blue fabric columns behind his bureau. It is a clever bit of engineering, totally personal and quite unique.

If he has used fabric abundantly in his own bedroom, he has lavished it on the guest room. Endless yards of red faille flow loosely to the floor from brass rods. "It can all be taken down and dry cleaned easily," he points out. "The room is absolutely soundless. I write in here a lot." In the deeply carpeted crimson quiet, he has arranged an orderly progression of periods from a Pompeian bronze table to a pair of beautiful Consulate chairs and a Louis XVI marble-topped table signed Nicolas Petit. It is a restful room and a perfect spot for completing his current book. He laughs softly, "I'm calling it 'Confessions of an Interior Decorator.'"



Entering the Library, opposite, focus centers on the classical 18th-century terra-cotta figure and diffuses to the Louis XVI bouillotte lamps, 18th-century Bessarabian rug and steel/bronze doré Empire guéridon

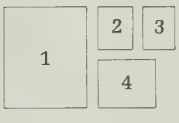












1/Dressed with blue taffeta curtains from Scalamandrè, the Master Bedroom converges on a Restoration steel bed covered with original silk-mounted Régence panel.

2/A mirrored niche in Mr. Greer's Bedroom reflects personal treasures with a gray porphyry Empire clock, an antique jade tray and photographs of friends atop a Louis XVI commode, below Egyptian gouache.

3/In the Guest Room, candlelight from chandelier accents tapering folds in the red faille wallhangings and Directoire bed with spread of same fabric. White marble bust of Napoleon's son L'Aiglon looks down on bronze Pompeian bedside table.

4/Antique wallpaper of Ganymede and Jupiter's eagle is flanked by a pair of porcelain obelisks and English Regency carved heads in gold leaf, in the Guest Room.

The best of city vistas and country garden have combined to produce a very special environment.



Penthouse Terrace of Bill Blass

Landscape Architecture by Renny Reynolds, ASLA

Designer Bill Blass has a garden in the air, sixteen stories above the roaring streets of Manhattan. He needs only to step from his penthouse apartment onto any of its surrounding terraces to find himself enveloped in a private country woodland. "It is one of the largest penthouse terraces in New York, to begin with," says Renny Reynolds, creator of this green, city glade. "We worked with the idea of linking the uses of the interior rooms of the apartment with what we thought of as 'exterior rooms.'"

Those interior rooms are filled with Bill Blass's collection of tortoise shells, ostrich eggs, exotic antlers, animal horns. Working with such an individualist, Renny Reynolds felt no need for the usual formal garden components. Instead, he had walls built of flagstone and rocks and covered them with ivy. Because "sky gardeners" have to contend with the special problems of pollutants, wind, sun and drought, Mr. Reynolds had to choose hardy background plant material: the common honeylocust, flowering crab and weeping willow and shrubs of Japanese maple, wisteria, andromeda, forsythia, several types of euonymus, firethorn and various forms of holly.

Bill Blass loves white flowers, so white flowers are everywhere: impatiens, petunias, geraniums, daisies, begonias, chrysanthemums. Evergreen plants were important, too, particularly in areas that can be seen from the interior in winter.

Designer Reynolds found some tawny old cheese crocks to serve as containers for certain specimen plants, and rusty Mexican sconces were mounted to hold huge candles. A heavy, faded blue canvas covers the awnings and antique French garden furniture, accented by soft pillows in natural colors and primitive patterns.



Perhaps there is no less natural environment for man than an apartment sixteen stories in the sky, surrounded by skyscrapers of concrete and steel, brick and glass. Yet in this total New York home, the best of city vistas and country garden have combined to produce a very special environment. The mood is quiet, the feeling peaceful. The outdoor "rooms," of various sizes and shapes, can be adapted to formal or informal entertaining on any scale — a serene city garden near enough but still far from the madding crowd.

Photographed by Stan Ries

At home with the world-renowned master architect

Edward Durell Stone's Manhattan Graystone

Photographed by Richard Champion

Not every man can live his life according to his precepts. Renowned architect Edward Durell Stone has — in his work and in his way of life. He believes in the greatness of man's spirit, a spirit that can be continually renewed by aesthetic inspiration. Tendentious of tenets, he readily speaks out — to his colleagues and to the press.

"Ugliness is sinful."

"Grace and beauty have fallen prey to an ill-conceived notion of progress."

"We've closed our eyes to twenty-five hundred years of Western culture and we don't to this moment think of building permanently for future generations."

"There's a starvation of spirit in this country."

Violet and Edward Stone's townhouse on a tree-lined street just off Central Park is a natural choice for an environmentalist. In 1962, Mr. Stone eschewed the faceless modernity of a typical Manhattan office by establishing his design headquarters in a classic five-story graystone. "We made it into an office first, and then into a dwelling. We had to have special permission to have an office here, and were required to make structural changes. We converted one floor at a time, reinforcing and fireproofing while we were working." The house, built circa 1890, must have another past, but, as architect Stone remarks, only partially tongue-in-cheek, "I made the history of the house."

A generous skylight floods light into Mr. Stone's quarters on the top floor where, urbane and gracious, he greets his visitors. From the skylight hang architectural planters, beautifully proportioned inverted pyramids of his own design, gracefully trailing ivy. Solid, formal, but comfortable and welcoming, the décor of the living area is like the man himself. "It's functional, like what I always do," he says of the room. "I've lived here very happily, too."

Nothing has changed since he and architect John Crews Rainey selected the sturdy, clean-lined furniture ten years ago, except for the additions of sculpture and art picked up during his many travels around the globe. There is a marvelous Calder ("I got that from Sandy"), a Larry Rivers and a number of Italian canvases,





Opposite page: Like giant chess pieces, Pakistani sentinels guard the Entryway. Wooden screen and copper planters designed by Mr. Stone. Left and below: Teak-based table with travertine top displays peaceful coexistence of traditional African art forms from the Niger River Basin, with Ashauti fertility doll and Baule helmet mask in center. Walls left and right bear Baule ancester mask and Mali antelope headpieces. Carpet, Edward Fields.




TALLEST STRUC

"It wasn't a question of interior design exactly. I just worked with what was here."



Antique Italian chandelier sun, opposite, warms renderings and models of Edward Durell Stone projects. Above, phototropic Alexander Calder mobile and plants in Stone-designed pyramid planters of stainless steel turn to collect solar energy from skylight.

favorites from a country he praises as an example of art and life in harmony. In the passageway from living to dining area, a pre-Columbian figure seems to gaze meditatively and approvingly at a mini-gallery of exquisitely drafted and delicately colored sketches of architectural classics made when Mr. Stone was a twenty-year-old student on scholarship in Europe. Mr. Stone approves of them, too. "Feel free to admire them," he will say.

The architect has always respected functionality. In his home, only the ground-floor reception area, his floor and that of his wife have been reconverted thus far. The third floor will be a nursery for the child the Stones are expecting soon. The second floor will be a dining room, with a kitchen. At present the sole kitchen is on the fifth floor, an incredibly small galley from which an Oriental chef miraculously produces and serves fourteen courses to a dozen or more guests.

The contrast between Mrs. Stone's quarters and those of her husband is startling at first. An exhilarating burst of color and contemporaneity jolts the eye at the entrance to the study-bedroom, which leads into the spacious living room. "When Ed had his offices here," Mrs. Stone explains, "this was the drafting room, then it was his son's place, a dormitory really. The sofas you see are built-in beds. It wasn't a question of interior design exactly," she continues. "I just worked with what was here."

The Stones own a large and diversified collection of records and art books, and very select examples of African art. "Everything Asian and African has more appeal for me than European things. Our collection comes from the Boston Art Museum. The curator there chooses and then we make choices from his choice," says Violet Stone, pointing out a passport mask from the Dan tribe, and explains: "In secret ceremonies that was used for identification. One had to have it to enter and to exit."

Mrs. Stone's most intense interest is her husband and his work. She talks excitedly about the Babin Kuk, a 500-acre recreation city to be built just outside the historic walled city of Dubrovnik, Yugoslavia. The huge multinational project will not be Mr. Stone's last. He doesn't plan to retire for at least another decade. How else should a man act who equates happiness with working toward some worthwhile end? ✿



The best hotel in New Orleans pampers guests, in the European tradition.

Hotel Maison de Ville

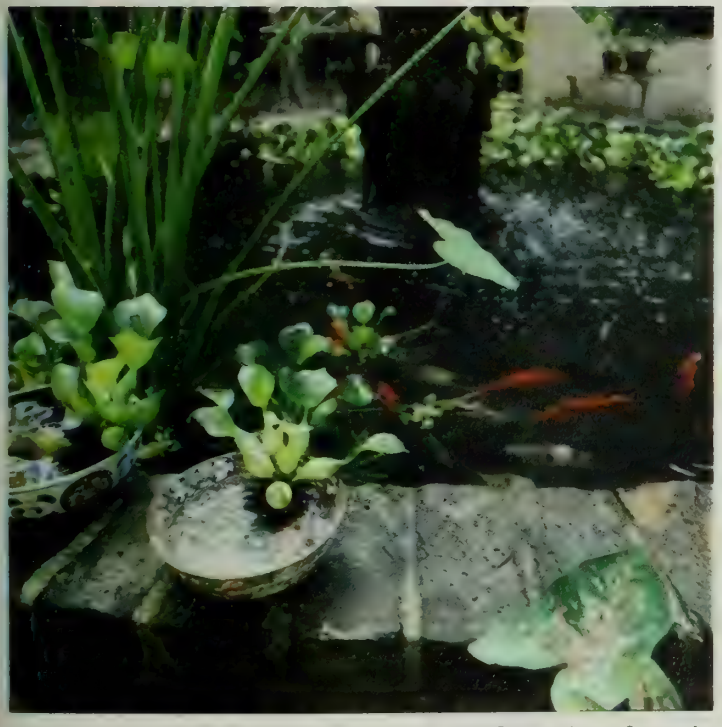
Interior Design by Wayne A. Karmgard
of Nancy R. Blackman and Co.

The old buildings of the Vieux Carré, the French Quarter of New Orleans, wear an air of gay melancholy. Their proud proportions, balconied with crumbling cast-iron lace, are bewitching, suggestive, not a little seductive. They line up along the streets of the Vieux Carré rather worn in their elegance, ladies of uncertain virtue, still certain of their charms. They all have a vague, fey look about them as though they really don't hear the Dixieland sounds all around, but are listening to far-away echoes, the sprightly, delicate tunes of the cotillions of their youth.

One of the oldest buildings in the Vieux Carré, inconspicuous and engagingly shy, is the Hotel Maison de Ville. The building, in a kind of serendipity, fell into the arms of designer Wayne Karmgard, who restored, re-dressed and re-rouged its faded glories. Young Mr. Karmgard had come to New Orleans for law studies at Tulane University. The charms of the Vieux Carré, insidious as Circe's, distracted him into the purchase of old homes. These he remodeled with such skill that design commissions multiplied to include offices in New Orleans, New York and San Francisco, with projects scattered from coast to coast. Going strong for a year now is his work on "The Haunted House" where, designer Karmgard admits reluctantly, "lots of things happen which cannot be explained."

Hotel Maison de Ville, built originally in 1742, is the oldest Vieux Carré structure in use as a hotel. On the first official maps of New Orleans it shows up as a townhouse with slave quarters. After a gutting fire early in the nineteenth century, the house was rebuilt by successive owners among whom were local characters of some notoriety, including Jean Baptiste Lille Sarpy and a not-to-be-forgotten apothecary, one A. A. Peychaud who, according to legend, while fooling around with his own bitters, invented the Sazarac cocktail.

In 1968 Hotel Maison de Ville was a sagging old jade. Present owners reinforced its creaking bones, re-nerved it with efficient wiring and plumbing of uncommon ele-



In the Courtyard, water from a three-tiered cast-iron fountain flows into a pool filled with water hyacinth, lotus and papyrus. From the fountain, cast-iron swans have a view of goldfish so tame they feed from guests' hands. Banana and magnolia trees shade brick from 1722. Stairs lead to old slave quarters rooms.

Photographed by Richard Champion





The Parlor, intimate, intelligent and rich, recalls the brilliant, astringent conversation of an 18th-century French salon. Above the Biedermeier sofa in crushed velvet, a matronly portrait by the court painter to Louis XV listens to small talk. Establishing the mood, a pair of Piranesi engravings from the *Vedute di Roma* set, Empire bergère, Louis XVI writing table and, of course, fresh flowers and giant pussywillows. Below, an 18th-century barometer lords it over a chaste marble mantelpiece ready with a pot of coals. A Régence armchair in original needlepoint and a painting of Roman ruins suggest another distinguished time and place.

The day begins with auspicious discovery. Shoes left at room doors have been polished overnight. Lagniappe.

gance, marble basins and brass fittings. Rejuvenation was long and painstakingly thorough; face lifting and embellishment still go on. Wayne Karmgard, on jaunts to Paris, London and Brussels, searches out only the finest antique furniture and appointments. These are now among the many graces of Hotel Maison de Ville. His results are polished, remarkably cohesive, much "of one cloth," sensitively and intelligently put together, with the care usually lavished on the most splendid private homes. His respect for the dignity of the ancient building and sensible deference to the demands of modern living have made Hotel Maison de Ville one of the finest small hotels in America.

The front door faces rue Toulouse, between Royal and Bourbon, those streets that, night or day, are never far from the distant wail of Dixieland jazz. But inside, Hotel Maison de Ville is quiet, a private retreat. Mr. Karmgard has tailored each of the fifteen rooms with its own character. All rooms look inward to a courtyard, bricked and mossy, luxuriantly planted and fountained. Guests appreciate all this urbanity. And they especially love the complimentary lagniappe, the New Orleans version of "baker's dozen"—but with flourish—that makes Hotel Maison de Ville so unique.

The day begins with auspicious discovery. Shoes left at room doors have been polished overnight. Lagniappe. Around a fountain brimming with water hyacinth in the ancient courtyard, breakfast is pungent, freshly squeezed orange juice, New Orleans coffee rich with chicory, hot croissants or brioches, all on gleaming silver trays. A flower and the Times-Picayune. More lagniappe. Activities are supervised by a manager who speaks soft French. The for-real concierge, a true professional, also speaks French, expedites restaurant, theater and airline reservations, essays hints for shopping, antiquing and boutiquing forays, performs a hundred and one little, unexpectedly gracious attentions. Late afternoon cocktails in the parlor. Still more lagniappe.

The Vieux Carré has long attracted artists, writers and the creative ilk—James John Audubon, Lafcadio Hearn, Harnett Kane, among others. Now the subtle magnet of Hotel Maison de Ville draws the literary and performing arts crowd—Tennessee Williams (who, when not ordering coffee at 3 a.m., often works in the courtyard). Julie Harris, Dick Cavett, Woody Allen, Otto Preminger. Guests are so enchanted with the hotel that some go a bit daffy and insist on moving daily from one room to another, an eccentricity understood by the management with tolerance and polite assistance.

Physically Hotel Maison de Ville is in the center of the Vieux Carré, that ancient square of town, some ten by thirteen bijoued blocks, where the heart of New Orleans first began to beat and still does. In spirit it is paradoxically withdrawn, in the maelstrom middle of Vieux Carré life. Once out the front door, the guest has only a short walk to restaurants of legendary fame—Galatoire's, Brennan's and Antoines, the night clubs and romantic razzle-dazzle of New Orleans, elegant to honky-tonk.

In a sense, Hotel Maison de Ville is not a hotel at all. The relaxed atmosphere, slow paced, pleasant and very Southern, the personal services, the attention that greets guests by name rather than room number, is all much more lagniappe. "Personalization," if that be a word, is carried to exquisite extreme. Ashtrays bear no monogram, nor are match covers embossed "hotel." Hotel Maison de Ville welcomes pets on the logical premise that if animals find people likeable traveling companions, they are well mannered. "Customers" are really house guests, members of a select club. They return year after year, sometimes requesting the same room, as if it were their private preserve. More often than not, as a sort of *noblesse oblige*, they send thank-you notes. An airline executive writes: "Your establishment is exactly as not advertised." This compact compliment says a lot—that Hotel Maison de Ville does not push itself. People just have to know about it. ✾







Above, draped in fabric from Schu
macher, Suite 15 glows with the colo
of muscat grapes—rich violet, soft gree
muted reds and yellows—textured wit
a gray fox bedspread, suede pillows an
tufted leather Regency chair. Englis
campaign desk and tea cannister lam
introduce Britain to the Vieux Carré. I
another Suite, Louis XVI chairs parle
with Italian table and bouillotte lamp

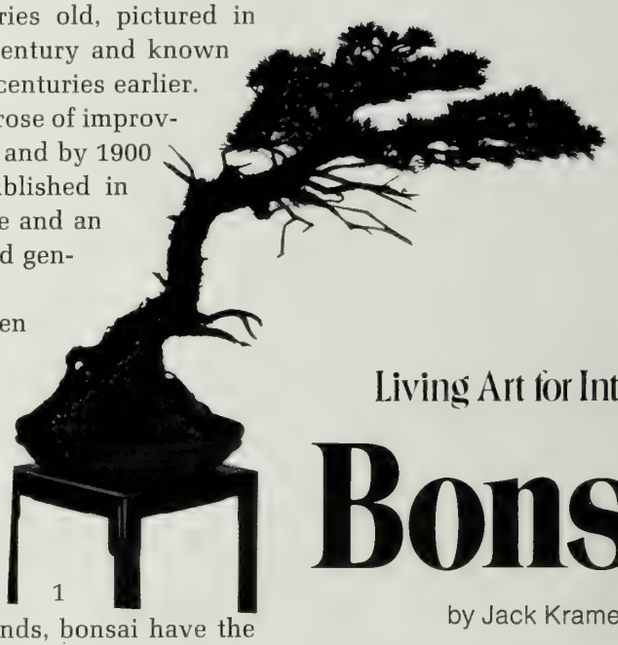


Living Art for Interiors

Bonsai

by Jack Kramer

The cult and cultivation of the treasured bonsai—dwarf trees in small containers—is an art centuries old, pictured in Japanese scrolls of the early thirteenth century and known to have been appreciated by the Chinese centuries earlier. In the late sixteenth century the practice arose of improving on nature by shaping the dwarf trees, and by 1900 the art of bonsai had become well established in Japan, where a love of nature in the home and an affinity for miniature things have produced generations of bonsai connoisseurs.



1

Bonsai are more than just living green plants used indoors; they are an elegant statement. Their graceful branches and sculptural quality make them a fine addition in a contemporary room because they present a natural and simple picture. And they are equally handsome in a traditional interior, surprisingly effective with English Tudor, formal enough for a period French drawing room. Like diamonds, bonsai have the ability to provide visual delight in any setting.

Bonsai range from formal upright trees to slanting, coiled and windswept styles as well as multitrunked trees. The deciduous cascading wisteria, for instance, performs seasonally just as an outdoor tree, losing its foliage in winter, bearing tiny fists of leaves in spring and bursting into a fountain of color in warmer weather. There are also the evergreens, from statuesque black pine and tiered spruce to the formally clipped Cryptomeria. In their infinite variety, discernible by the sophisticated eye, each well-grown and properly maintained tree eventually becomes a work of art, one of a kind, always beautiful and decorative.



2

The impressive yet miniature trees, some fifty or one hundred years old, are absolutely perfect in every detail—trunk, branch, twig, leaf—even soil contour. The superior bonsai has a distinctive trunk that may be gnarled or curved, with tapered, graceful branches and small leaves. An authentic bonsai shows its longevity in the perfect proportions of these elements, so that the tree is



pleasing from any point of view. This distinguishes an excellent bonsai from an ordinary one. Shape, color and character affect the choice of a bonsai, just as they do that of a gem.

The word *bonsai* (pronounced bone-sigh), literally translated, means "tray planting." Thus, although the tree is of prime importance, the container is also vital. One must complement the other, as, for instance, a fifty-year-old bonsai and a fine glazed cobalt Chinese jardiniere or an unglazed dark brown or terra-cotta dish. A Chinese pot of Kuang-tung ware is as beautiful as the tree itself, so that when bonsai and bonsai dish are carefully selected, they become more than simply a room accent; they are the center of attention. Just as fine antiques, they are passed from generation to generation.

The actual age of the tree is less important than its apparent age. Training a bonsai is not difficult, with a steady hand and an eye for beauty and proportion. Copper wire inserted into the soil through the drainage hole is coiled around trunk and branches, gently bending them to the desired position. The wires are left on until limbs have assumed the proper shape — from six months to a year. Trees can also be trained







by tying lead-weighted string to the tips of branches.

Whether young or mature, bonsai require trimming and meticulous grooming. Pruning should be done with clean cuts, leaving no remnant of the trunk or branch to spoil the design. All excess growth that detracts from the tree should be removed, with only a few branches to establish the character of the tree. Overlong branches and those that cross or are opposite each other should be shortened.

Bonsai, like people, need a well-balanced diet of sun, air, water and proper temperature to thrive. Mainly forest trees, they need as much time out of doors as possible and should never remain indoors for days on end, especially in summer. By maintaining several trees, the devotee can display them in rotation — a benefit for the trees and a change for the owner.

Although bonsai appreciate gentle rain and soft breezes, outdoors they should be placed in a somewhat sunny spot, protected from high winds and heavy rains. Indoors, bonsai revel in a fine spray of water occasionally: in spring, unless it has rained, at least twice a week; in late spring and early summer, several times a day during especially dry weather; in autumn, somewhat less than this; and in winter, about once a week.

Nothing of beauty is inexpensive, and a well-trained pine or carefully sculptured azalea, wooed by time, becomes a valuable work of art. Prices soar to the thousands of dollars, depending on age and quality, though examples can be found for under $100. As the artistic creation of its owner, however, the bonsai is invaluable, treasured for its unique spirit and cultivated beauty. ❦

A Sampling of Bonsai

Barberry — weathered appearance; handsome trunk; dense foliage.
Chinese Quince — heavy twisted trunk and large leaves.
Cryptomeria — handsome upright tree; dense growth; fine bright green needle foliage.
English Holly — cork-gray sculptural trunk and branching; handsome red berries in winter.
Japanese Maple — beautiful cut-leaf foliage.
Japanese Persimmon — lovely gnarled growth; bright green leaves.
Japanese Yew — tall and statuesque; beautiful symmetry.
Needle Juniper — good gnarled branches and tufted foliage.
Pines (several) — contorted branches and airy delicate needles.
Pomegranate — fine sculptural subject; tiny leaves.
Rock Cotoneaster — handsome red berries in autumn; upright branching habit.
Satsuki Azalea — stellar red flowers; sculptural growth.
Spruce — lovely contorted branches; blue-green foliage.
Weeping Forsythia — branching black bark; bright yellow clusters of bloom.



Photographed by Max Eckert

1/Japanese five-needle pine bonsai. Courtesy of William Valavanis, New York. 2/Mame pine bonsai less than 7 inches tall. Courtesy of Donald Vining, Bonsai Journal of the American Bonsai Society. 3/Foemina juniper forest created by John Naka. Photographed by George de Gennaro. 4/Japanese apricot bonsai. Courtesy of Donald Vining, Bonsai Journal of the American Bonsai Society. 5/Juniper bonsai grown in the informal upright style. Courtesy of Donald Vining, Bonsai Journal of the American Bonsai Society. 6/Japanese five-needle pine bonsai in informal upright style. Courtesy of William Valavanis, New York.







Rosy and rough textured, mellowed by 300 years, the farmhouse overlooks Grasse and the Alps. Door leads to dining room and kitchen in a separate building, once a stable.

English architect Thomas Wilson's 300-year-old home in the south of France.

Farmhouse Provençal

Photographed by Tim Street-Porter

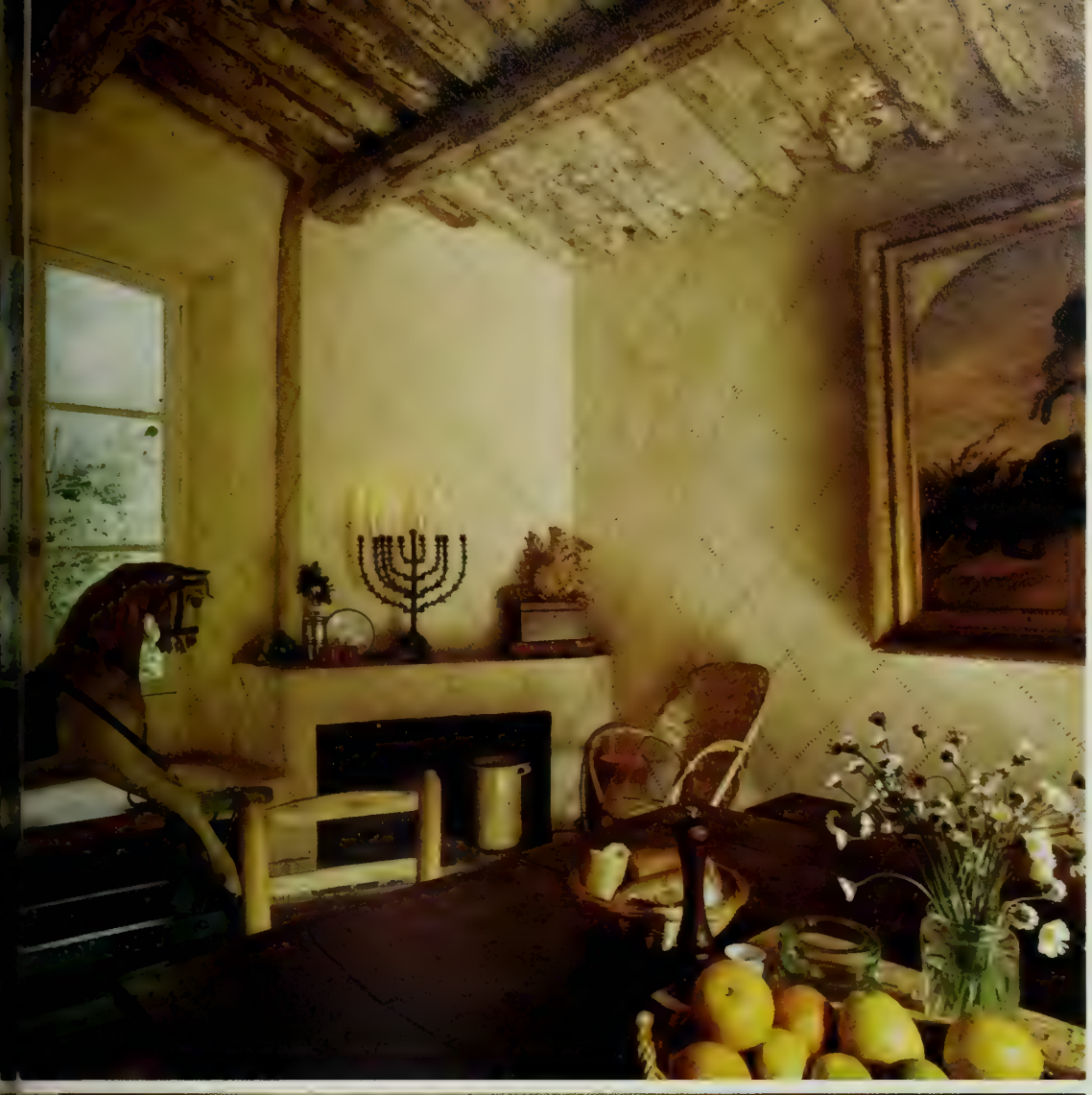


Anemones. Olive trees. Original door stripped to the natural wood. Resident peacock on a tiled window ledge. Thomas Wilson's three-hundred-year-old farmhouse rises mellow-red from a flower field in Provence, pure Monet.

Impressionistic. Expressively bucolic with delicately scented breezes and flowing fields of jasmine, roses and orange blossoms. Near Grasse, fragrance capital, old and rural, narrow streeted, the house marked by rough-hewn masonry, is Provençal in make and manner. "It's very central to other places in Europe. I live only five miles from the sea and a one-hour drive from skiing. There's a lot to do here and many Americans and English people live nearby," says Tom Wilson, the young English architect who took his practice to the country. The tall, soft-spoken, friendly young man studied to be a civil engineer at Cambridge University and worked for six years in England on the construc-











1/Lambeth tapestry dominates one wall of the Living Room, with tapestry-covered Provençal chair and other seating of raffia. Drain-pipe lamp on slate and oak floor was designed by Mr. Wilson. Many-legged African bowl perches beside a flattened bottle easily hidden in a car trunk and originally used to transport wine illegally between Italian provinces. Table was made "a nice color by my patented method of leaving it in the rain for three weeks"—Tom Wilson.

2/The Dining Room, with original beamed ceiling, is warmed literally by two fireplaces and figuratively by a 9-branched menorah, box with a thistle head that predicts weather by closing when it rains, and a rockinghorse, a gift to Mr. Wilson's father, now used by Tom Wilson's children. Wall markings were made in render with a cogwheel.

3/In another view of the Living Room, informal dried flowers counterpoint carved, gilded 17th-century mirror.

4/Far from musty, this Library has room for a doll's house as well as books, on shelves supported in the traditional Provençal way on plaster ledges. The painting is by Landseer.

By simplifying his life, Tom Wilson has made it more ample.

tion side of the business before setting up on his own.

Seven years ago, Tom Wilson gave up his English residence to move here. His father, Peter Wilson, Chairman of Sotheby's, the British auction firm, had held a large family estate in the area since the end of World War II; Tom and his brother were each given houses on the estate.

It took one year for Tom Wilson to renovate his house, employing his own workmen. He changed the interior completely—moved an entire staircase, laid his own floors, put in fireplaces and designed many of the walls, doors and windows. "My house is typical of my style; I like to use old materials and local materials. Most of my work is in structural changes, not interior design. I like to compare before and after in an old house I've redone more than in a new one; you can see changes better. I have been influenced by classic architecture like that of Palladio and modern American architects like Philip Johnson."

Built of rough stone and mortar and covered with rough render, the house at Grasse retains the original now-fading reddish-pink color it was painted in 1930. Its feeling of rural simplicity continues inside, with the use of natural materials. Furniture is for comfort, not luxury, and has a peasanty feeling. "I've bought much of it down here over the years," the architect explains. "If furniture is nice, it looks good wherever it is. There are no decorating trends down here—interior design just got going in this area a year or so ago. Some of the French designers have shops in Cannes now, so things will change."

Although he considers himself an architect, not an interior designer, Tom Wilson has done both for clients like fashion designer Mary Quant, artist Graham Sutherland, actor Christopher Plummer and American advertising executive Mary Wells Lawrence, all of whom have houses in France. "Mary Quant's is a village house. She brought her own things with her from England but had the curtains made down here," Mr. Wilson recalls. "Graham Sutherland's house is completely modern, with furnishings that are both old and new." Most of the houses the architect has completed have been traditional, so a modern design posed a challenge. "It's easier to build a traditional house, but a modern one is more rewarding if it comes out well."

By simplifying his life, Tom Wilson has made it more ample. He entertains with sit-down dinner parties for ten twice a week. The house has three guest rooms and friends often stop over on their way through France. His calm manner makes Tom Wilson easy to talk to—a feeling he tries to give clients. He does not believe in dominating a project or putting his own stamp on it. "I like to meet my clients and have ideas from them. When I become inspired by what they want, I find I'm good at producing it."

And by allowing inspiration to flow from his own house, he has done more than a remodeling—he has rededicated it. ✿









Remembrance of Valentines Past

Let zealots talk of joys above
and rapturous dreams the soul that lift.
There's no devotion warm as Love
or offering pure as True Love's gift.



Opposite: Valentines courtesy of Bergdorf Goodman, New York; Bo-Kay Originals, Alexandria, Virginia; K. Gregory, New York; Caroline Smurthwaite, Phoenix; and 1890 Antique Shop, Paso Robles, California.

Above: Folding bouquet valentine, 1875. *K. Gregory, New York*

Right: Birdcage or Cobweb valentine which "blooms," revealing Cupid through finely cut petals. *K. Gregory, New York*

Photographed by Anthony P. Verebes

Valentine love tokens have bared tender feelings and heartfelt sentiment ever since the fifteenth century. Lovers fashioned beguiling poetry and drawings with all the grandiloquence of a Shakespearean stanza illustrated by Da Vinci. These antique bibelots, with scripted flourishes and elaborate adornments, still linger in collectors' caches worldwide, allowing us to relive the romance of yore.

On Valentine's Day long ago in England, a girl would sit abed with eyes clamped tightly shut, not to be opened until beholding her sweetheart. Small bands of children wandered the streets of English towns in a chorus of valentine verse. Some girls peered through keyholes in anticipation of seeing a rooster and hen billing and cooing, a portent of marriage within the year. These customs, together with the exchange of valentines, have long since lapsed in Europe, though the sending of valentines has continued as an American ritual.

Early hand-scripted and colored valentines were usually hand-delivered and often contained personal messages. Puzzle cards—rebuses, acrostics and cryptograms—enchanted the recipient as she detected her name in the verse or design. Many prominent society women found pin-pricking patterns on paper an attractive avocation. These papers were later sold to valentine manufacturers, who attached messages. Also popular were stipple-work cards with designs delineated by finely spaced dots.

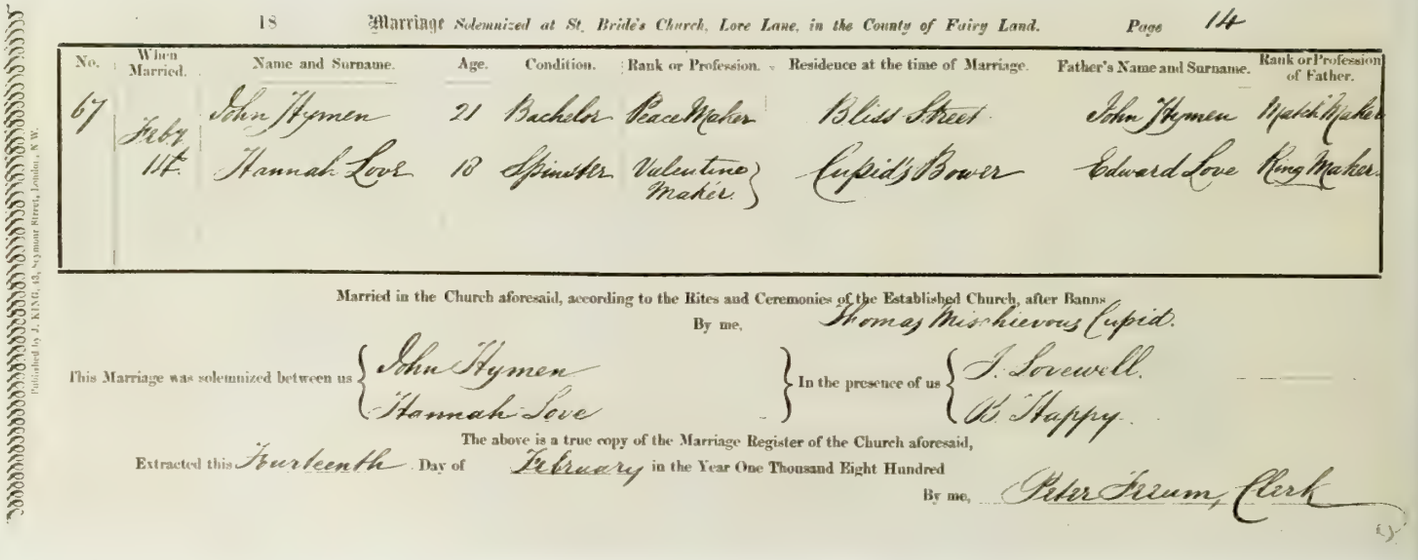
Since the earliest valentines were of European origin, antique American cards show a heavy European and occasionally Oriental influence. Many American cards duplicated the German "mechanical" cards which unfolded to reveal three-dimensional tiered floral gardens, or ships bedecked with flowers, or Cupid's flight through heart-shaped layers of lace and paper. Theorem, or Poonah, cards were done in resplendent color by stenciling designs on oil paper, a method derived from India.

Styles expanded during the nineteenth century while simultaneous improvements in color lithography brought a new look to older designs. Puzzle cards continued to flourish as did cards with cut-out work of every description. True-Lovers' Knots, with labyrinthine circles of verse, frequently took considerable time to read. Also popular were Flower Cage [illegible] featuring floral clusters that opened to display a [illegible] sometimes enclosing the beloved's treasured picture as a tender memento.

Many fine artists and craftsmen devoted themselves to the production and refinement of valentine cards, such as Joseph Addenbroke, reputed to have introduced the first lace paper. Esther Howland, an early American business woman, initiated the "lift-up" valentine, among others. Her cards are easily identified by a small red "H" on the reverse side. Watermarks were used by many to inscribe both the manufacturer's name and the date.

All facets of life, as well as historical events such as the War of 1812 and Halley's Comet, served as metaphors for love's missives. Bank notes and marriage licenses witnessed by J. Lovewell and B. Happy were adopted as valentines. Wordplay, too, was a frequent device. One card portrays a hart in the center medallion with a versed scroll below:

Tho' others smile with kindness on me
This heart alone is thine.



18 Marriage Solemnized at St. Bride's Church, Love Lane, in the County of Fairy Land. Page 14

No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
67	Feby 14	John Hymen	21	Bachelor	Peace Maker	Bliss Street	John Hymen	Match Maker
		Hannah Love	18	Spinster	Valentine Maker	Cupid's Bower	Edward Love	Ring Maker

Married in the Church aforesaid, according to the Rites and Ceremonies of the Established Church, after Banns
By me, Thomas Mischievous Cupid.

This Marriage was solemnized between us { John Hymen / Hannah Love } In the presence of us { J. Lovewell. / B. Happy. }

The above is a true copy of the Marriage Register of the Church aforesaid,
Extracted this Fourteenth Day of February in the Year One Thousand Eight Hundred
By me, Peter Drum, Clerk

Another medallion shows a hand-painted feather fan:

Accept this gift my faith to prove
And fan the flame of Constant love.

Heady sophistication and the faddish phrases of today have muted love's meaning and dulled our sensibilities. But the ingenuous valentines of earlier centuries, when romantics used literature, art, song and fantasy to convey their most tender thoughts, pay the truest compliment to love and lovers. ✿

Opposite page: Marriage Certificate valentine, circa 1865. *K. Gregory, New York*

Left: Cut-out and penwork rhebus valentine from Pennsylvania, circa 1813. *Caroline Smurthwaite, Phoenix*

Below left: Perforated lace valentine with mirror medallion, attributed to T. W. Strong, circa 1840. *Caroline Smurthwaite, Phoenix*

Below: A rare Kate Greenaway valentine, circa 1885. *K. Gregory, New York*











The Collectors: Benjamin F. Garber and William C. Kennedy



The Collectors: Benjamin F. Garber and William C. Kennedy

Photographed by Charlotte Brooks

"With the strength of a typhoon she blew all colour before her," Cecil Beaton wrote of Syrie Maugham in *The Glass of Fashion.* Syrie Maugham, he continues,bleached, pickled or scraped every piece of furniture in sight. Louis XV commodes were bleached, their gilt silvered; gilt baroque looking-glasses were covered with whitewash. "Syrie," says Beaton, "caught the no-colour virus and spread the disease around the world."

"Syrie was known as the White Queen," says Bill Kennedy, who worked with her and who, with Ben Garber, took over her U.S. business for two years while she was back in London in the early fifties. By then the white period had run its course. "Syrie would say of colour, I would like the memory of the colour, not the colour," says Mr. Garber. "She was always a mystery, always evasive. Syrie was a user, but through that experience you gained a solid ground for yourself."

"She was the greatest gal I've ever known," says Mr. Kennedy.

"Venemous," says Mr. Garber, "but the most charming girl that ever walked into a parlor. Whatever she did, she insisted on quality."

"She sold the worst things in the world," says Mr. Kennedy.

"But she made them look like quality," says Mr. Garber, "and that is magic that few people do well."

William Kennedy and Benjamin Garber—business associates for twenty-three years—have a personal preference for eighteenth-century French, though work for William Kennedy Associates often carries them far afield, including the design and interior decoration of Reader's Digest offices all over the world and major restorations, such as Boscobel, the Adam-style house on the banks of the Hudson River (*Architectural Digest,* November/December 1972).

What, then, would Syrie Maugham think of the house that Mr. Kennedy and Mr. Garber built and put together without a drop of whitewash or



1 2
3
4

1/Four deep skylights draw natural light into the Trellis Room, architectural center of the house, trellised over panels of mirror. 2/In the Gallery, a large oil by Stanton MacDonald-Wright. Louis XVI demilune commode matches centuries with white chamois-covered chair by Charles-Vincent Bara, ébéniste who "fit chair to client." 3/Nearby, Morgan Russell oils flank painting by Andrew Dasburg. Kinetic spiral and painting above it are by Patrick Henry Bruce. At right, two more Bruce paintings and a stone figure by W. Lehmbruck, 1913. 4/Above fireplace, pastel by Simon Vouet (1590-1649), in original glass and frame, overlooks 18th-century seating area in the Blue Room. Sofa and chairs by Jean-Baptiste-Claude Sené; beside sofa, oval harewood table with marquetry made by Roentgen is from design by Pierre-Gabriel Berthault.





1 3
2

1/In the Blue Room, Louis XV bracket clock in ormolu and red lacquer tells time for a small Régence canapé by 18th-century master Michel Gourdin, Régence tabouret with original tapestry and wing chair by Louis Cresson. Louis XV armchair is by Tilliard. 2/Reflecting the Blue Room, Louis XV pier mirrors over Régence wrought-iron consoles. Louis XV crystal and bronze-doré chandelier lavishes light on bureau plat of tulipwood and amaranth surrounded by four Cresson chairs and a Louis XV *fauteuil canné*. Louis XV wing bergères in front of fireplace bear Tuileries inventory mark. 3/An 18th-century Chinoiserie tapestry by François Boucher sweeps over Régence *table à gibier* with Louis XV pots beneath.



bleach but with the richest patina, the finest craftsmanship, the untampered-with masterpieces of furniture- and pottery-makers of eighteenth-century France?

"Syrie was not a Francophile," Mr. Kennedy recalls.

"It is not her dish of tea," Mr. Garber suspects, "but Syrie would have liked it; it has graciousness."

On fifteen acres of virgin woodland in upper Westchester County, an hour's drive from New York, both home and collections reflect the very personal taste of Bill Kennedy and Ben Garber in a totally eighteenth-century house. Architecturally, it is a triumph of mind over available material. For all its grandeur, this classic Louis XVI structure is, incredibly, constructed out of humble plywood. "The point was to prove that, with ingenuity, a house of this importance could be built," says Mr. Garber. "That is interesting because no one could afford to build it out of stone today.

"We cut a road into the woods and left everything else as it existed. We wanted to look out of windows and see country, dirt road and no houses around." The residence was designed and built for the furniture and objects they already had, much of which was in storage. "As we bought things, we stored them; as we found something better, we sold," Mr. Garber relates.

They moved in—lock, stock and chandeliers—in 1968 and made bold and uncompromising use of all their collections. The seven thousand square feet of floor space is completely embellished. "You can't survive with just a surface, a clean, clarified surface. Start with simplicity, then go to richness, back to richness. Simplicity leads you to embellishments," Mr. Garber emphasizes. "A complete break-away from the past will always leave a hunger, almost like wanting to return to the womb. You have to turn back to something or you have fallow ground."

The size and proportion of the







1	3
2	4

1/In the Gallery, a pair of sanguine drawings frame painting by François Gerard over elegant Boudin transitional commode. Side chairs from a set of six by F. Lapierre à Lyon. 2/Eighteenth-century French drawings are displayed above Louis XVI marquise and Sené armchairs. Oval-back chair, Jean-Nicolas Blanchard. 3/Grand oval table with twelve Louis XVI chairs provides a rich setting for decorative faience. 4/In Mr. Garber's Bedroom, chaise longue by Claude Leclerc rests on the red/green Samarkand tapis. Louis XVI oval table for *petit souper* extends with three leaves. Paintings by Poliakoff, Delacroix.

main living room had to accommodate a pair of Régence painted and parcel-gilded wrought-iron consoles, a pair of Louis XV carved and gilded pier mirrors, a tulipwood and amaranth Jean-Charles Ellaume *bureau plat* with ormolu mounts, five Louis Cresson chairs, a Louis XV *fauteuil canné* and a Louis XV rock crystal and bronze doré thirty-two-light chandelier that originally belonged to the Marchese Marcello di Rozza, a Doge of Genoa in the eighteenth century. "They were all gotten together in this room because they belong together," says Mr. Garber of the blue room, with walls hung in blue velvet setting off a fine collection of blue and white faience, chiefly Nevers, Rouen and Strasbourg. "It's interesting to me because all of the manufacturers copied each other, but there were differences: one blue would be brighter than another," Mr. Garber explains. "Faience is just coming in now. People used to pooh-pooh it,

continued on page 110







Indoor Pools

Wasn't this a ballroom last night?

The Greeks regarded indoor pools as essential to good health and sociable relaxation, while the Romans hardly counted victory complete until theirs were finished. For the Japanese, the indoor pool is as much a way of catching up on gossip or bathing as it is for sport. In England, the indoor pools at Bath are as much of an attraction as its famed Crescent. And the house William Randolph Hearst built for Marion Davies in Santa Monica had two indoor swimming pools—one for the guests, the other for the servants. Mansions aside, in the past we have usually seen indoor swimming pools only in health clubs and on ocean liners. But today some swimming pools are moving inside as a very practical private luxury.



Left: This pool in Spain, by Jansen of Paris, has both a mobile roof and a mobile mahogany floor that transforms the area into a ballroom. Busts on the right represent, appropriately enough, the four seasons. Below this level are sauna, gymnasium, kitchen. Right: Bookshelves and cabinets, paintings, curtains and carpet gave way to chandeliers, Greek columns, mirrors and travertine in the former home of the Joseph Cottens. Photographed by Leland Lee.





Above: The one-story house of the Fred M. Mossmans, Albuquerque, has a two-story pool designed by Phyllis Gladden. Interior designers Dodd Gladden and Eugene Limacher included Navajo and Mexican rugs and tiles for regional consistency, Delft tiles for charm. Below: Barrel vaulting, wood paneling, brick motifs and ceramic wall decoration give architectural pause in this view of pool designed by Raymond Carter for the R. A. Youngs, Nichols Hills. Master Pools by Fiesta Pools of Oklahoma City executed the design.
Right and opposite: Sliding roof keeps plants and people comfortable year round in this Chicago-area pool. Photographed by Hedrich-Blessing.



Climate control is a major factor. Indoor pools with retractable roofs can take advantage of sunny days and are protected when the weather is less cooperative. In other homes, the indoor pool is completely indoors, incorporated into an existing floorplan. The Joseph Cottens, for instance, converted the living room of their Los Angeles home to an indoor pool area a hundred feet long, walled with mirrors and hung with Venetian chandeliers.

Entertaining becomes an all-weather affair with an indoor pool. Guests move comfortably in and out of the pool area, chill free. And with the right décor, the pool can be transformed for other occasions. One formal indoor pool in Spain, with chairs copied from antique models and statuary representing the four seasons, can be converted into a ballroom by means of a mobile floor.

Decoration does vary, from potted plants on yards of inch-square white tiles to mosaics of fish, dolphins and shells from ancient frescoes. A two-story pool area in a one-story house in New Mexico has Indian weavings both as graceful wallhangings and as area rugs, with wicker furniture to complete the informal ambience.

Grand or casual, the indoor pool is unquestionably a dramatic event in the home. Not only is it healthy in this age of underactivity, private in an era of crowds, and convenient in a transportation crisis—it's a great splashy way to live and entertain.







Jay Steffy in Hollywood

The controversial young designer/photographer fantasizes an interior for "F. Scott Fitzgerald people."

Jay Steffy. Interior Designer. Winner of every design award. Photographer whose pictures have generated the same degree of excitement his interiors created when he began, five years ago. Volatile, controversial, always candid, at twenty-eight everything Jay Steffy does makes news. He has no gift for understatement.

He talks about photographing the interior he designed for actor John Fink and wife, Charlotte (Sharkey). Did he capture the 1929 Hollywood house in his pictures? "As well as anybody could. It's hard to transpose a three-dimensional sculptural effect onto a flat two-dimensional surface. It gets into lighting—moving a chair three inches this way and a flower arrangement that way. And of course the design works because of the people and they aren't in the pictures. John and Sharkey make that house a living thing."



Jay Steffy defines his designing: "My interiors are portraits of the people." He becomes deeply involved with his clients. For him there is no other way. His verbal portrait of the Finks is succinct: "They are F. Scott Fitzgerald people. The first day we met, when I walked in, the only thing I saw was Sharkey Fink. She is really gorgeous. We had a couple of drinks and then John came in wearing tennis clothes and looking like something straight out of *Gatsby* and that was the beginning. We spent three or four months together just getting to know each other before I started the house. It's always better that way."

The designer decided that because the Finks are so young, still in their twenties, he didn't want the house to look new or "just done up. I wanted it to look like it had been there a long time. We used a lot of furniture from their New York apartment and they had some good art so that helped create a patina. We worked spontaneously on everything. The living room was originally designed around an Oriental silk rug. But after the room was virtually finished we took it up and put in a newer, brighter, cheerier rug, which lifted the whole room. Later we striéed the walls in four shades with fourteen coats of paint so it's kind of a rainbow inside the living room."

Each room is different—which usually means disaster or the presence of a dilettante decorator. But Jay Steffy is an iconoclast. He breaks the rules with authority. Continuity is achieved, he points out, because there is a consistency of scale throughout the house. In Europe searching for antiques, Jay Steffy and the Finks avoided pieces too closely identified with one place or period. "If I had put French chairs in the living room, or Italian or English, it would have nailed it down too much, so I designed upholstered chairs that are sort of perches until you sink into them—then you can't get up.

The house kept changing because Jay Steffy changes

Interior Design and Photography by Jay Steffy





Previous pages, two views of the Living Room: An albino shell, a Coromandel screen and an 18th-century French stone mantel below ceiling exorcised from an Italian chapel. Jay Steffy designed the "pleasure barge" sofa, placed it against a rainbowed wall to balance arched window overlooking palmed pool terrace. Above: Library shelves are lined with a fine collection of autographed books well read. Below: Pensive portrait of Gertrude Stein, by Picabia, over 18th-century sea-captain's desk in the Finks' Library. In the Dining Room, opposite, Jay Steffy added architectural interest by designing the vaulted, gold-leafed ceiling. Table base, originally an antique vase from Versailles, and chairs creating what Mr. Steffy calls "the effect of a Kansas City cocktail lounge floating on the Arno" are set against mirrors, silk draperies, ndlelight for dramatic dining.







Trompe-l'oeil clouds and clerestory window frame frondescent vista in the Master Bedroom. Designer Steffy believes in feminine bedrooms, "because the man should feel that he has been invited." French 18th-century desk and daybed with fabric by Scalamandrè corner a Dufy gouache from the Finks' art collection.



Above: Jay Steffy had chairs made from his design after having German iron flown in. Opposite: 17th-century Brussels tapestry was moved from living room to "heavy up" pool area.

constantly. He doesn't want to do whatever he has done before. He changes so rapidly he seems erratic to some. But his direction is always expansion and growth. His candor makes him vulnerable, yet he never hesitates to criticize himself if he feels he has made a wrong move. Early on he placed a tapestry in the Fink living room. He was the first to say, "It's too heavy," adding, "so we moved it downstairs to heavy up the pool a bit. Then I had an artist do a circular rainbow kind of painting and placed the couch against it. Now it balances the arched window on the other side. It's all so decadent."

Decadent is one of Mr. Steffy's favorite words. Why is it decadent? He hesitates for only an instant, then blurts, "The only thing that is *not* decadent about it is the people who live in it. They make it all work because they don't take it that seriously. They're so fresh and young, they give it lightness."

However, he continues, with a downward change of mood, "I don't think I'll be doing houses like this anymore. We all worked on it for a long time. Everything was thought out and studied and gone over again and again. It's just too exhausting to worry about fringe and gimps and all that. Let people hire Denning and Fourcade if that's what they want." His expression brightens. "But I would do it again for fabulous people like the Finks."

Was it all really such an ideal relationship? Was everything truly so harmonious with all that designer-client togetherness? Of course not. But with the mercurial Jay Steffy, ups and downs are part of the relationship's fabric. Blue eyes darken slightly as the young designer recalls, "We all put a lot into it but John Fink was our resident critic. He usually loved everything two weeks after it went in. Sharkey never listened to anyone but John. So many women are worried about what their peers are saying. Sharkey *has* no peers. She doesn't care what anybody says. We've had our fights, but it's family."

Is that what Jay Steffy is trying to do, designing house after house? Is he creating surrogate families? "Well, I love my own family," he states, then pauses a moment before adding, "Of course, we all live in a state of fantasy." Is there a let-down when an interior is completed? "No, because I spend most evenings with my clients. I'm only comfortable in houses I do; they're never really done in the sense that it's all over. My relationships with my clients go on and on. I like to see the house look really lived in. After I more or less completed the Fink interior, I gave them two Labrador retriever puppies. They're just chewing away at all the fringe and breaking the house in. It's wonderful."





PEOPLE ARE THE ISSUE

JAMES JULIUS KILLOUGH III Page 14



J. J. Killough walked into the offices of AD much thinner than when we first met him but he hadn't been dieting. He lost weight after contracting hepatitis on a trip through Siberia. Hospitalized there, he finally made his way to London for a long rest. He looked fit, even dashing, in unbuttoned white shirt, Turkish pants which looked like a skirt, wide leather belt and English leather riding boots. The next day, he was tailored in Savile Row. Then he was off to Texas to open a new office for real-estate development.

ELEANOR FORD Page 22



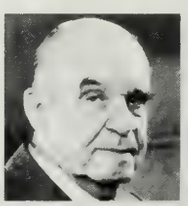
Eleanor Ford loves the Bay City enough to turn down an invitation to design interiors for the Russian Consulate in Washington, tendered after her success with the San Francisco Consulate General's residence. "Eleanor has a special insight into what people want and does it with unique flair," claims her friend designer John Dickinson with whom she studied.

MICHAEL GREER Page 32



Michael Greer recently hosted a marvelous party for Architectural Digest in his Manhattan apartment, with an interesting assemblage of guests from diverse fields, such as Earl Blackwell, Joan Bennett, Eliot Janeway, the Duchess of Argyll, Arthur Elrod and Pauline Trigère. Mr. Greer was elated because that day he had found a rare antique desk for a client who acquired it for "only $120,000." It was all very much in the Greer manner.

EDWARD DURELL STONE Page 42



When Edward Durell Stone was a boy he won a design competition for a birdhouse. The prize was $2.50 and a mention in the local paper. "It was the first time my name was in print and it promptly went to my head. One of the reasons I became an architect was that I found fame so easy to come by."

continued on page 106



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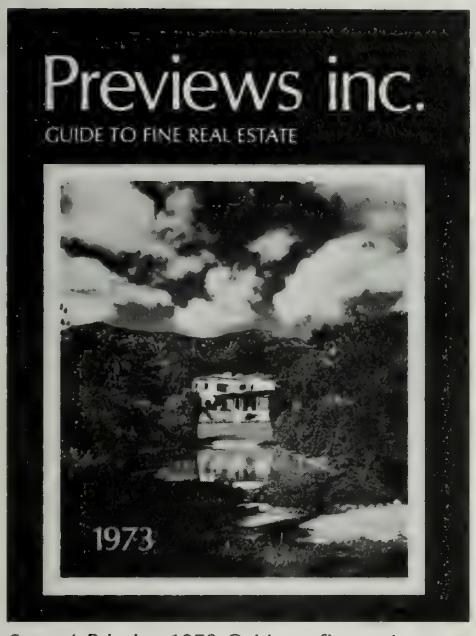


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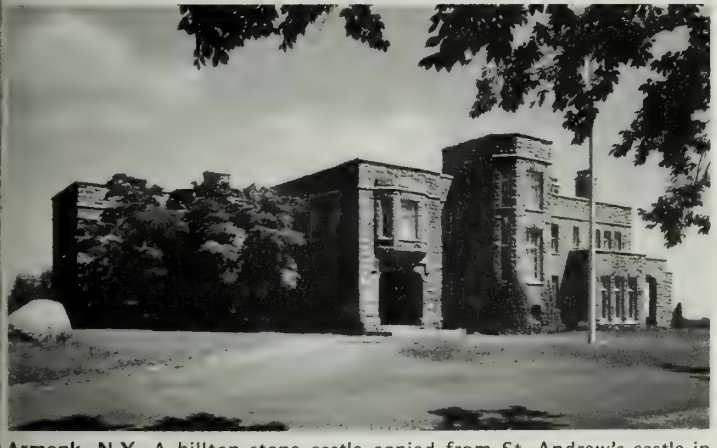
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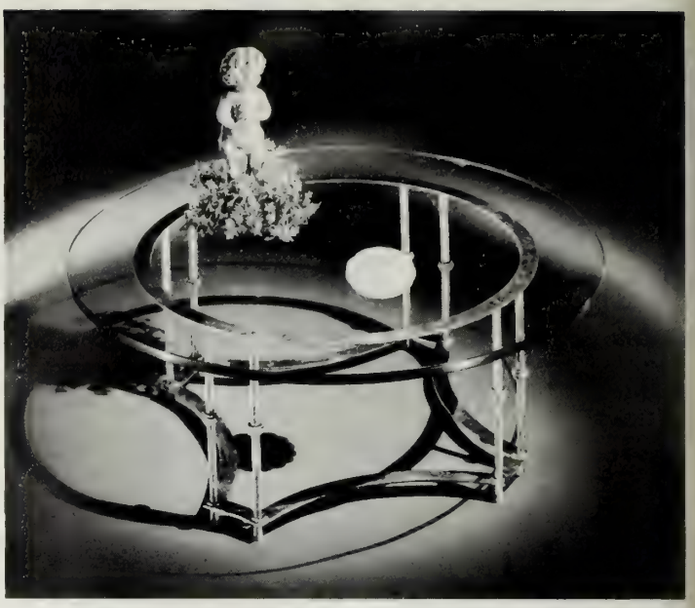
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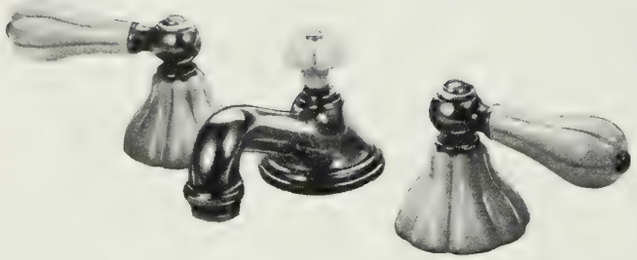
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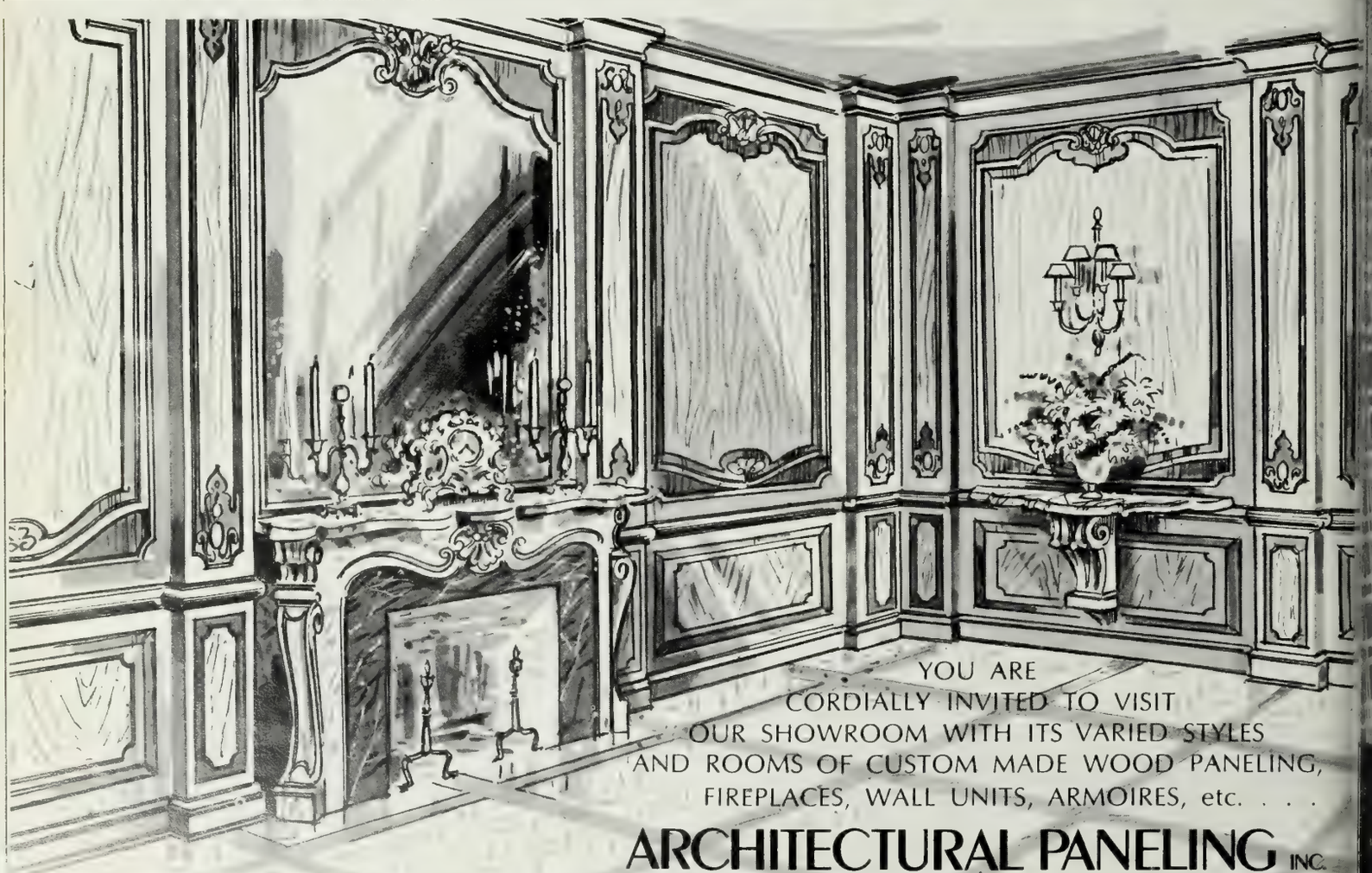


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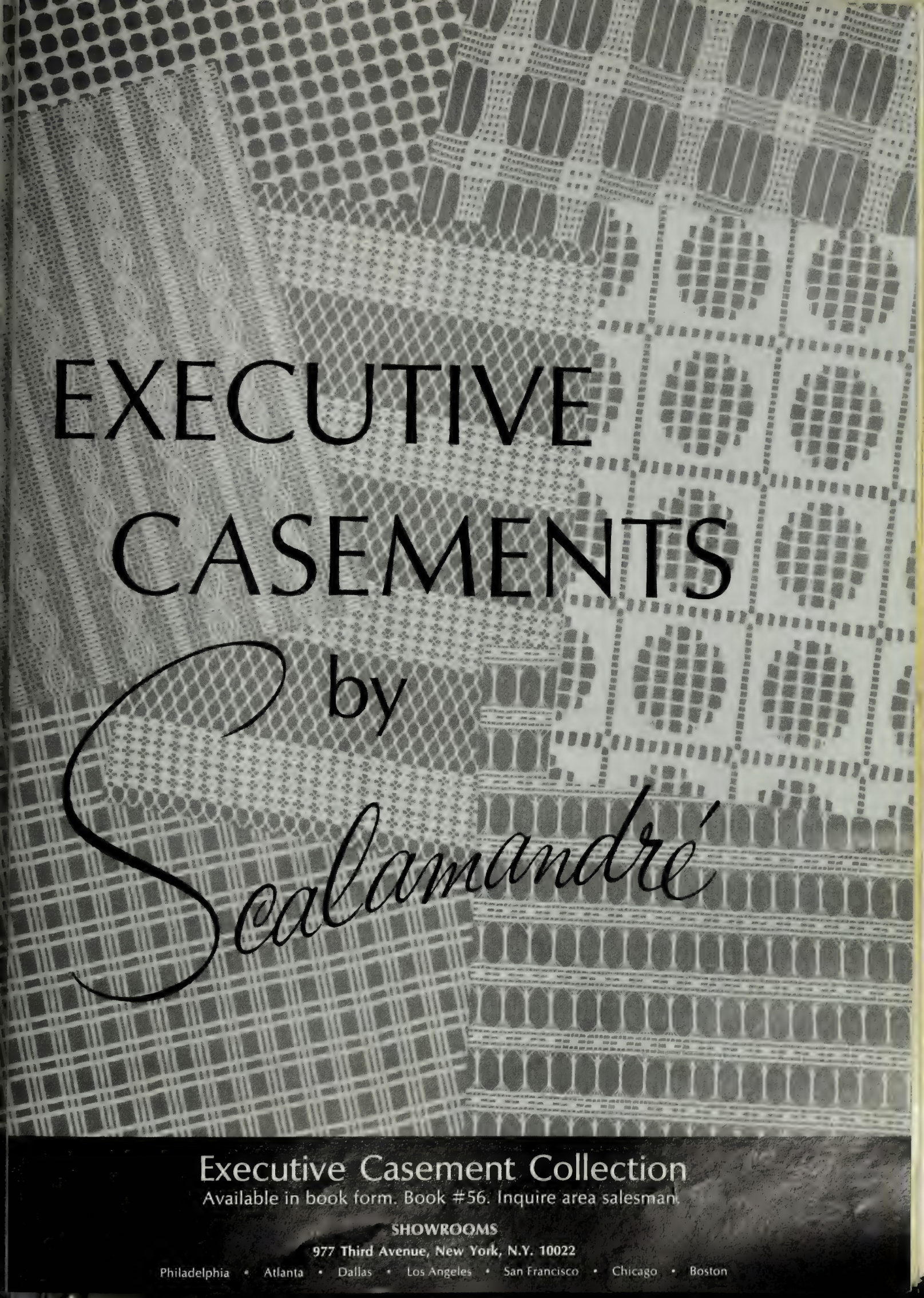
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continued from page 31

confusion. The utility and comparative simplicity of the Linnaean sexual system of plant classification was almost universally accepted. Right or wrong, it started a flood of important botanical works in the eighteenth century which not only re-examined the plants and flowers of Europe but included foreign flora and those of burgeoning colonial Europe. Alice Coats remarks: "Devoted botanists made extensive studies of plants round their doorsteps, or perilous journeys to discover those of remote countries.

COLOR IT BOTANICAL

The great rage for color-plate botanical books began in the mid-eighteenth century, spurred by the astonishing work of Georg Ehret, who drew the plates for one of the greatest florilegiums of that century, C. J. Trews *Hortus Nitidissimus* (1750-1786). Ehret, an exact and industrious German, trained botanist and skilled artist, was able to please both scientists and flower-lovers. He worked mostly in congenial upper-class English gardens and, off season, despite his unintelligible accent, was the idol of the aristocracy's daughters, to whom he taught flower painting.

After Ehret's death, in 1770, the great florilegium tradition transformed itself into the Age of Magnificence for the flower book in color. Dr. Robert John Thornton put out his *Temple of Flora* between 1799 and 1807, a famous and monumental work that crushed its ambitious author into bankruptcy. At this time the first lustrous color plates of Pierre-Joseph Redouté's flower prints began to appear. Redouté, clumsy and unprepossessing, had not only great talent but the weather-vane luck to be, in succession, honorary painter of flowers to Queen Marie Antoinette, protégé of the Empress Joséphine, then teacher to her successor, the Empress Marie-Louise. Such patronage certainly ensured Redouté's popularity, an ascendancy his work still enjoys among collectors of great floral prints.

It was a period of tremendous production. French artists of the caliber of Prévost, Bessa, Turpin, Poiteau, Madame Vincent and others, even though in the shadow of Redouté, created botanical prints of superb quality. More illustrated flower books poured off the presses in the first half of the nineteenth century than in the whole of the eighteenth, and almost twice as many as in the sixteenth and seventeenth centuries put together. There may be many reasons for this sudden, almost maniacal demand for the flower book in color. Count the Europeans' almost insatiable curiosity about new and exotic plants and flowers being discovered in the Americas, Africa and the Orient. Count also the rise of a moneyed middle class able to afford and willing to underwrite these huge and expensive productions.

The use of several new media of printmaking—stipple engraving, mezzotint and aquatint, all fairly recent techniques—made it possible to go beyond the limitations of the etched or engraved line. Artists could produce tones and shading of a subtlety and sophistication of special value in the naturalistic interpretation of botanical forms, as opposed to the realistic rendering required by science. The new techniques nurtured also the growth of the infant art of color printing.

LITHOGRAPHY BLOOMS

Invented in 1797, lithography was another new graphic and printing technique that boosted the production of flower books and botanical illustrations in the first half of the nineteenth century. Copperplate engraving was laborious, time-consuming; lithography was relatively facile and flexible. Probably the first botanical work produced by the new lithography was the little-known and very rare *Flora Monacensis* (1811) with illustrations painted and drawn on the stone by Johann Mayrhoffer and afterwards hand colored. Other early distinquished examples of hand-colored, lithographed botanical prints appear in K. F. von Lebedour's *Icones Plantarum Floram Rossicam* (1829-1833) and in J. M. Velloso's *Flora Fluminensis* (1827).

The less laborious and more direct medium of lithography held a special appeal for a number of extremely competent mid-nineteenth-century woman flower painters, some of whom became their own lithographers. The serious and able work of such artists as Mrs. J. Cookson, Mrs. A. Robley, Mrs. R. Roupel and Mrs. Edward Bury belies the charming amateurishness generally associated with Victorian lady flower painters.

COLLECTOR'S POINTS

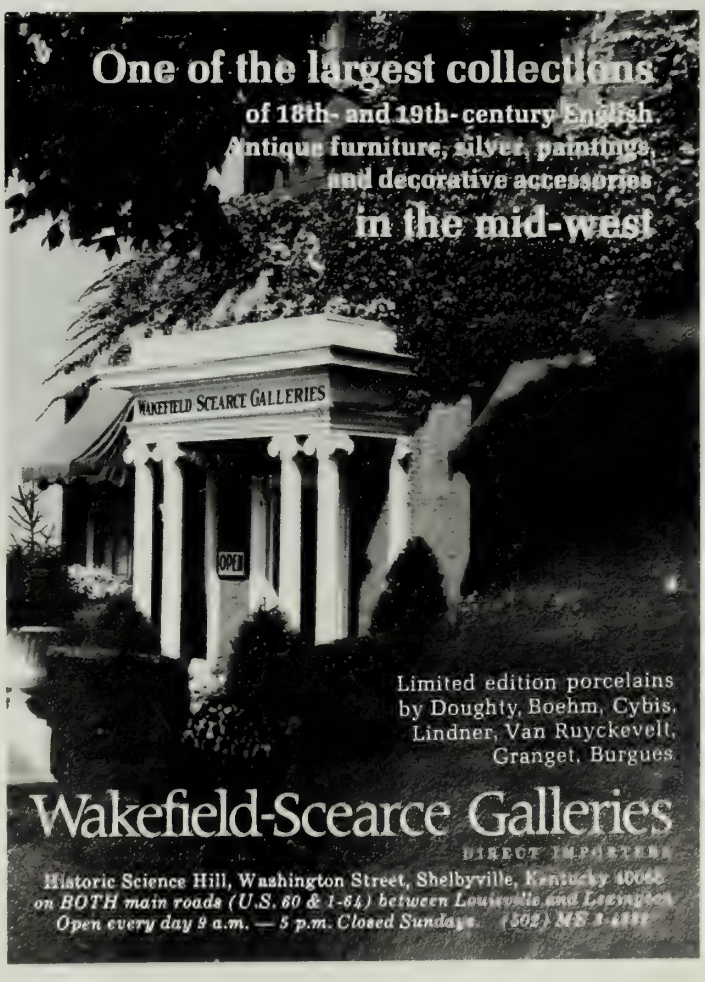
Fine old botanical prints, either separate plates or complete books, can be acquired from antiquarian book shops, some of whom specialize in old prints. Prices, of course, depend on the quality of the prints both in impression and coloring, their rarity and condition, "state," edition, intrinsic interest of subject matter, and importance, which may be artistic, scientific or historical. The range of prices is from a few dollars for a separate, uncolored woodcut from even a famous old herbal to hundreds of dollars for, say, a great eighteenth-century color print, such as an Audubon or a Redouté. Complete, finely bound sets of important works are another matter. Last year at auction, one private collector paid a record $42,000 for a copy of Redouté's *Les Liliacées* (1802-1805), $40,000 for *Icones Plantarum*... (1788-1812), by Plenck, and $31,250 for the Prévost *Collection des Fleurs et des Fruits* (1805). At another sale, fifty-six volumes of Curtis's *Botanical Magazine* sold for $9,000. Quality, always in diminishing supply, does not go unrecognized, it seems. And antique botanical prints combine superior craftsmanship, artistry and rarity in a very special way—serious as science, beautiful as art. ❦



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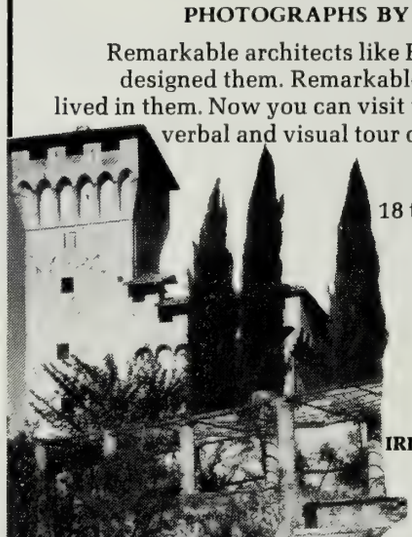
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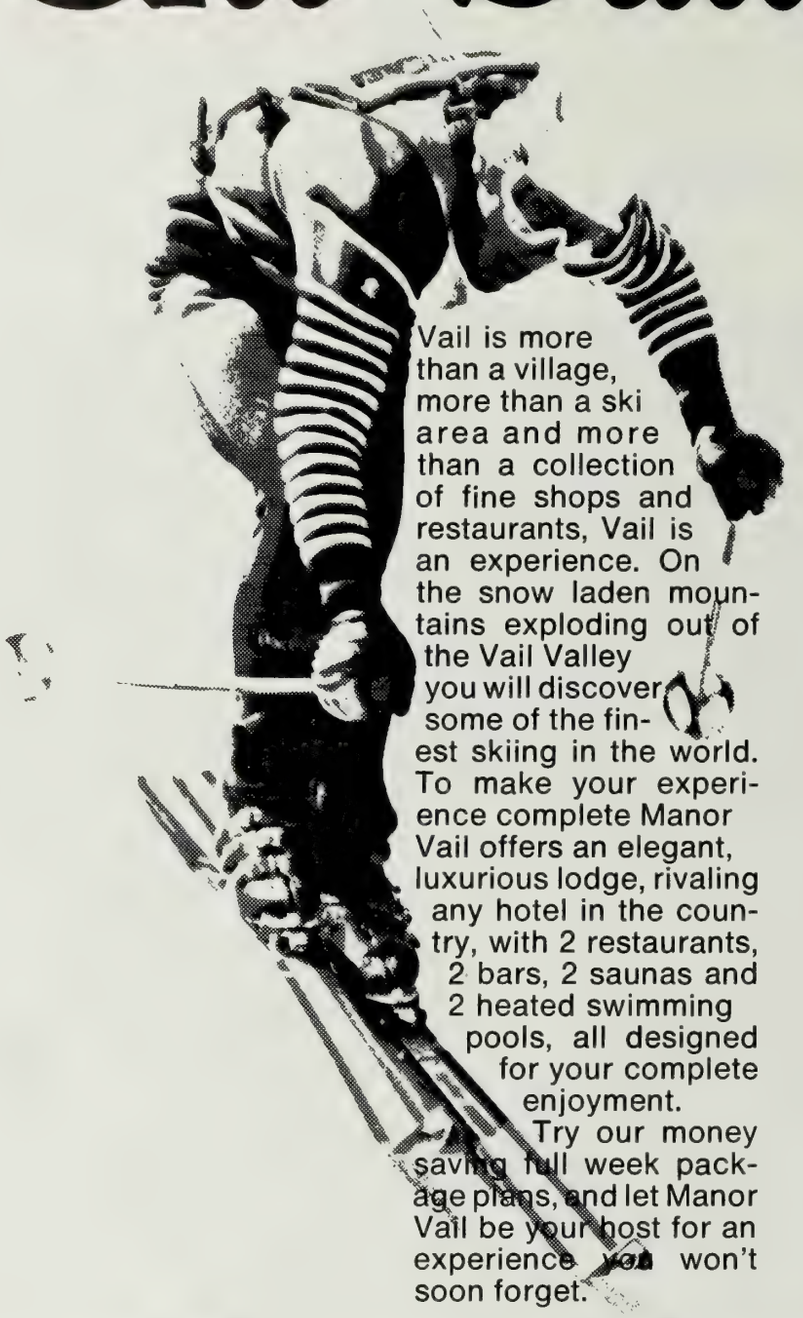
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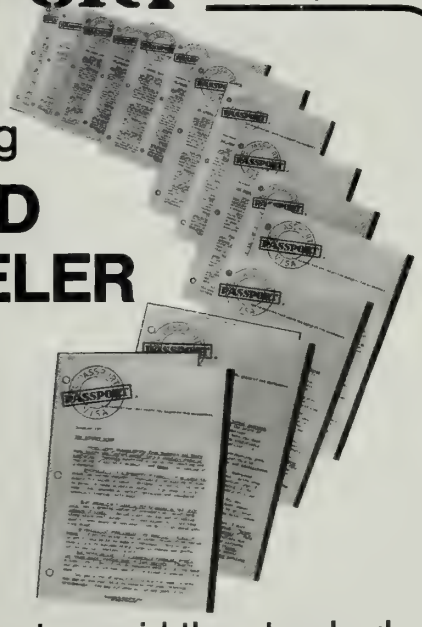
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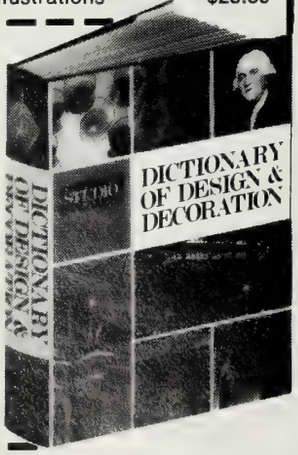
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PEOPLE ARE THE ISSUE

continued from page 86

WAYNE KARMGARD Page 46



Wayne Karmgard, still several years from thirty, has just moved into a small house in the French Quarter of New Orleans, which he will decorate with natural materials and the simplicity so right today. Weekends he drives to his rambling waterfront home in Mississippi, where he entertains with total informality, cooking marvelous Creole feasts for his guests. Mr. Karmgard also keeps an apartment in New York where he and his partner, Nancy Blackman, headquarter their design business.

TOM WILSON Page 56

Tom Wilson is not secretive about revealing the sources of some of his furnishings—they include garbage dumps, demolished houses, and antiques shops in Aix-en-Provence, Avignon and Nice. Examples: the floor in the dining room is comprised of old tiles taken from a derelict roof; the bath is from an Edwardian hotel that was being gutted. Tom is not a collector of expensive bric-a-brac; he prefers simple pottery or flowers for decoration. But he is proud to own several bird paintings by Simon Bussy.

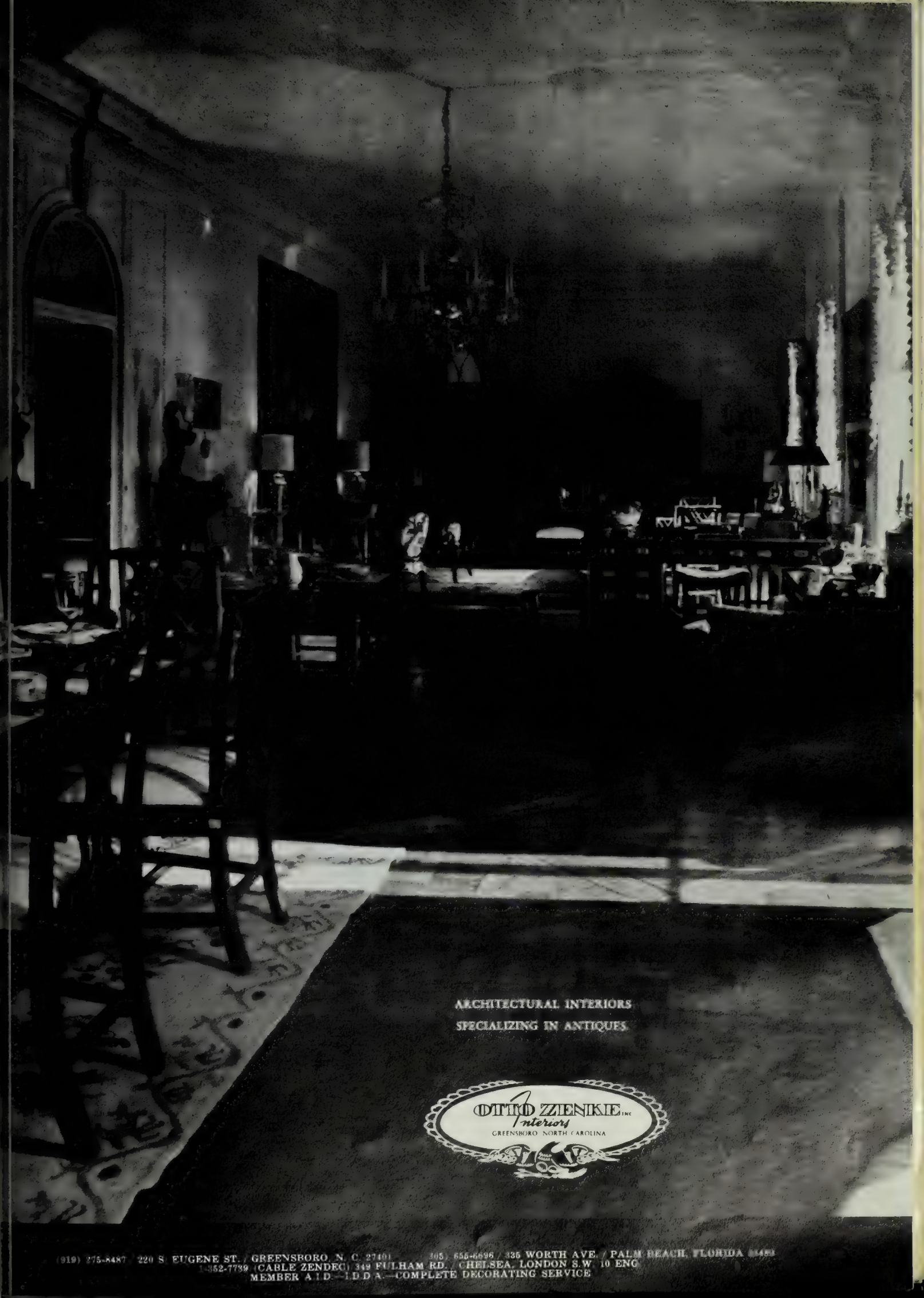
BENJAMIN GARBER/WILLIAM KENNEDY Page 66

The builders of the "total eighteenth-century house" share divers other fascinations. For the past several winters they have studied Chinese cooking; they delight in dining and wining guests and Mr. Garber raises special herbs, vegetables, even potatoes imported from France, where they each travel once a year. Ben Garber's interest in modern dance has taken him on tours to Europe and the Far East with Martha Graham. In their work, Mr. Kennedy has "a special magic for knowing what should go where," says Ben Garber, who is attributed with a photographic memory and "eyes in the back of his head," able to cover whole cities at a fast stride without ever appearing to stop for a moment, and report definitively on everything there is to see.

JAY STEFFY Page 78



Jay Steffy lives totally in the present, displaying an enthusiasm almost childlike for whatever pleases him. His dislikes are articulated with an intensity which has given him a reputation as something of an *enfant terrible.* He lives in an old Hollywood apartment once occupied by Rudolph Valentino, plays at his beach house near Santa Barbara and is currently tap dancing around the world. He may not write but he will send pictures.



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THE COLLECTORS:
continued from page 72

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Their collection of eighteenth-century faience and porcelain includes Sèvres white jardinieres with Vincennes white porcelain flowers; Meissen statuettes of swans; a Copenhagen white flower-filled basket; Sèvres *biscuit* goats; Strasbourg asparagus terrines; Strasbourg melon terrines comparable to a pair in the Victoria and Albert Museum; Strasbourg plates painted by Paul-Antoine Hannong; a Lunéville chocolate service; rare pieces of Sceaux; Marseilles; a rare piece of Arnheim—a yellow potpourri—small Delft horses. "Delft horses are rare," observes Mr. Garber. "Mostly cows were done.

"You have to respect what is here, but you don't have to live as if it were a museum," Ben Garber urges. They don't, nor do their guests. Even dogs are invited to make themselves at home; Mr. Kennedy has two Pekingeses and Mr. Garber has a pure-bred white German shepherd, "Socrates." "Some people say the house is a museum," Mr. Garber continues. "Well, if it is, it's a warm, charming way to get involved." Some houses with important collections have, in fact, become museums—the Gardner house in Boston, the Frick in New York, the Camondo in Paris—but not many museums become houses, as, in a way, the Kennedy-Garber house has.

The paintings were chosen not for decoration but because they are significant works by significant artists. And they were acquired with solid knowledge; William Kennedy Associates helped build the famous art collection that Mrs. Lila Wallace created for the Reader's Digest. There is a Picasso grisaille ("You don't see one very often," says Mr. Garber); works by Poliakoff, Delacroix, Vuillard, Bonnard; a fifteenth-century marble statue by Verrocchio; a seventeenth-century pastel by Simon Vouet; eighteenth-century sanguine drawings in period frames; eighteenth-century oils by Hubert Robert and Jean Pillement; mourning rings painted by Goya; a cast stone figure of a nude, by Lehmbruck; a unique collection of the works of American pioneers in abstract painting, such as Patrick Henry Bruce, Andrew Dasburg, Jay Van Everen and Stanton Macdonald-Wright, co-founder with Morgan Russell of the "synchromistic" school of painting.

Almost every piece of furniture is by a major master ébéniste of the eighteenth century, in the original condition and stamped with such names as Roentgen, Topino, Dupain, Courtois, Sené, Othon, Bara, Michard, Vassou,

Roht. There is one of a pair of consoles—the mate belongs to the Charles Wrightsman collection—which bear the Thuillier stamp, the only known time, according to Mr. Garber, that the Thuillier stamp has turned up, although his work is acclaimed in all serious books on eighteenth-century ébénistes.

"All eighteenth-century French seat furniture is comfortable because it conforms to the body," says Mr. Garber. "It was often against the wall, but it was ambulant; you could just pull up a chair. Chairs were remarkably relaxing. They were for pleasant moments. They weren't objects, they were necessities — the French were great conversationalists."

The French in the eighteenth century were not producing furniture for museums; they wanted furniture that would make a house beautiful and warm and welcoming, feelings the Kennedy-Garber house has succeeded in expressing in content and in comfort.

Floors in three huge rooms are French eighteenth-century parquet. There are Samarkand rugs, a tapestry by François Boucher, a collection of early ritualistic jade, eighteenth-century sphinxes, Louis XV *terre-cuite* pots, Ming plates, Chinese vases.

"In summer we bring in a Tibetan rug for the blue room, change the curtains and add pale blue linen damask and blue and white linen slipcovers. The blues are more brilliant in summer light and the change makes the room gayer and lighter." Braque paintings and a Braque cast stone statue are moved in and out of the room according to the weather.

The dining room, with its garden of eighteenth-century trompe-l'oeil fruits and vegetables also undergoes a minor seasonal transformation so that, like a woman who has the secret of always looking right, it gives the impression of being cool in the summer and warm in the winter. The basic color, *céladon,* lends itself perfectly to the changes. "It's a nice ground color to live with, quiet enough to allow objects to have their place. It has spirit and life; not bright and not dull," Mr. Garber approves.

The Louis XVI salon, the bigger Louis XV blue room, the dining room, Mr. Kennedy's wing, which is basically Louis XV, Mr. Garber's Louis XVI suite, the guest rooms —some are more strictly formed than others, but however conceived, they are all beautiful, warm and lived-in. This house—like the triumphant desks and tables of the master ébénistes, that ingeniously open out to become something more—unfolds. ✾



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"White Tailed Deer", Plate #7*

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Architectural Digest discove

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Collecting

Western connoisseurs and collectors are looking to the East now—to the rich and varied heritage of peoples whose centuries-old art forms have survived to this day, and are still there for you to find. If only you can first find the right guidance and advice.

You can, with *Orientations*. *Orientations* provides a full coverage of the art and antiques of Asia and the Pacific; everything from introductory articles for the beginner to specialist articles for the expert. It points out the pitfalls, and highlights the opportunities. And its publishers are continually attempting to locate items of particular interest to its readers.

In the past, Orientations *has made countless sorties into the museums and the private collections of the region. It has examined Oriental rugs and carpets, and the tiny, carved netsuke of Japan; it has looked at the ever-popular snuff bottle, porcelains and jades, and the metalwork of many lands; and it has reviewed the works of artists and sculptors, from the ancient calligraphers to the poster propagandists of modern China.*



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To the visitor, Asia wears a mask—a mask of strange faces, strange customs and strange tongues.

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Religions that were old when Christ was born; primitive cults of worship and belief; Christianity itself. All have their place in Asia and the Pacific. And in Orientations. *And* Orientations *has moved into every other aspect of the region's cultures besides—giving readers a preview, as it were, of national theatre and dance, sport and relaxation; and providing them with an insight into the minds and the personalities that meet the Westerner with such notorious inscrutability.*







Orientations

A DISCOVERY OF ASIA AND THE PACIFIC

rientations

You are, in fact, a person who would appreciate *Orientations* — a unique magazine, recently discovered by us here at Architectural Digest, ooks at Asia and the Pacific through the eyes and minds of experts; a magazine at brings into focus every aspect of that region in a wealth of well-informed editorial and lavish illustration.

tory

omprehensive history of the lands and e of Asia and the Pacific has yet to be n. And it seems unlikely that the writing of it ever be completed, as long as new discoveries ue to make their alterations and additions.

ations delves back into the events of the nd keeps pace with the developments of Chronicling the lives of the foreigners who nt their influences to the region . . . assessing nificance of fresh evidence, and challenging idity of the old . . . month by month, piece ce. *Orientations* shapes a more than 2,000- aleidoscope of triumph and tragedy.

as the power of the emperors of the Han Dynasty y could cause the Great Wall to be built, and set for imperial rule that would last until this ? Who were the men that sailed in 'The Manila s'? How was it that the 'Stone Age' Tasaday of the Philippines could survive, undiscovered, e 1970's? Why upposedly ened world the creation of olie Trade"? tions looks at and brings it

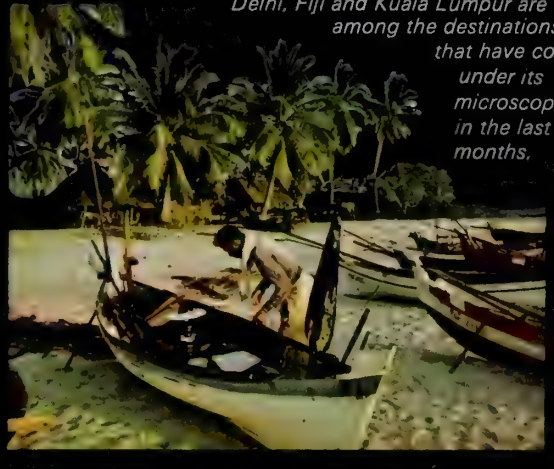


Travel

Well-known interior designer William Pahlmann has traveled extensively in the East. He knows the region well, and he obviously likes it. "If you are in a position to travel, go there," he wrote in a recent, widely-syndicated article. "And if you have already been or can't go, I recommend that you read as much as you can on the subject. From my standpoint, one of the best things you can read is a magazine called *Orientations*."

Reading about travel in *Orientations* is an unusually satisfactory substitute for travel itself. Because *Orientations* goes beneath the glossy-brochure surface of Asia and the Pacific to give you a scent of the breath that gives the region life.

A regular feature of Orientations *is Orientguide—a mine of information on where to go, where to stay and what to do in Asia and the Pacific. Tokyo, Kyoto, Sydney, Delhi, Fiji and Kuala Lumpur are among the destinations that have come under its microscope in the last few months.*



ns is your personal discovery of Asia and the Pacific nly manic carpet-ride escape from 20th century America. comes naturally, because it is edited by professional who were born, and who live, in the region— working rs and photographers of international standing. the first (January 1970) issue, the publishers of ns have insisted on a quality of printing and general on that would be frankly unaffordable in the West. is a magazine that is unlike any other magazine in 11¼" by 8¼" in size, it is (like Architectural Digest) ound", in a strong, laminated cover. It contains some —most of them in full color. And as a final touch, yle spine carries a list of contents to help you to your copies when they are stacked or racked in a

ns is a magazine that you will enjoy reading at your will keep to read, and refer to, again and again.



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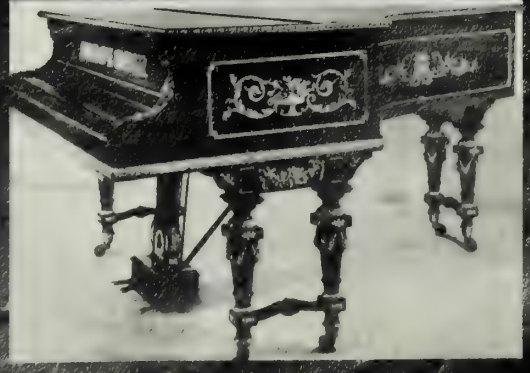
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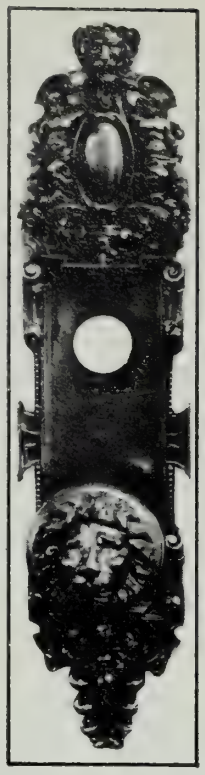
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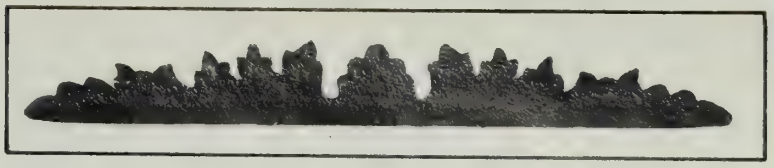
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ADDENDA

ARCHITECTURAL DIGEST ADDENDA JANUARY/FEBRUARY 1974

AT TABLE BOOKS FILMS DISCOVERIES HORTICULTURALS WINE PASSPORT DINING IN ANTIQUES CALENDAR ART

It is my pleasure to announce the inauguration of Addenda — a magazine within Architectural Digest. Beginning with this issue, and continuing every issue hereafter, Addenda will be edited by our staff and published only for our readers in the West.

This addition is the result of a natural evolution. Founded in 1920, Architectural Digest became a leading trade magazine for architects and decorators on the West Coast. Within the past several years the publication has developed into an international medium edited for the affluent home owner to include, in addition to architecture and design —which will always be our foundation—the decorative and fine arts, collecting, historical restorations and many other features pertaining to our readers' special interests. I am gratified to say each step along the way has improved the magazine and delighted our readers.

Addenda will concentrate on people. We will report and comment on the lifestyle of our influential audience from the established Architectural Digest viewpoint, a perspective unlike that of any other magazine or newspaper. The editorial format and tone have been carefully thought out to please our readers, who enjoy and understand luxury and good taste. I would like to emphasize that Addenda will not alter the usual Architectural Digest format, but supplement it. On page three, Editor Paige Rense further discusses Addenda's format and amplifies her plans for its growth.

Good reading, and best wishes for a happy 1974.

Cleon T. Knapp

Cleon T. Knapp
Editor-in-Chief and Publisher

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FINE RUSSIAN WORKS OF ART and ENGLISH and CONTINENTAL SILVER
February 4 and 5 at 8 pm

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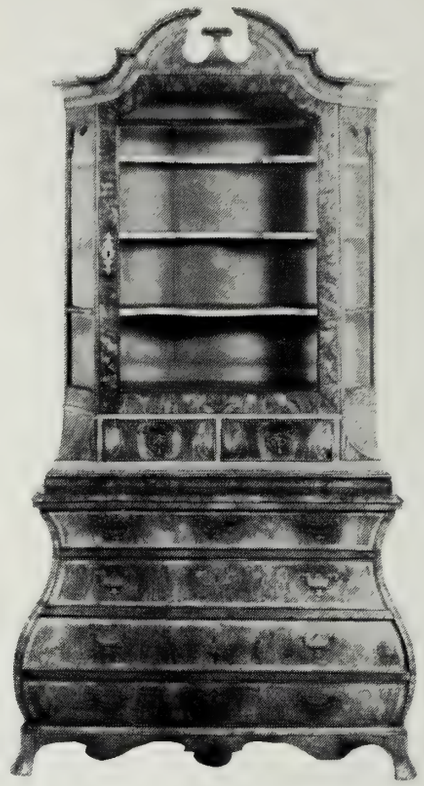
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18th and 19th CENTURY FRENCH and CONTINENTAL FURNITURE and DECORATIONS
February 18 and 19 at 8 pm

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PAINTINGS, WATERCOLORS, DRAWINGS, SCULPTURE, CERAMICS and PRINTS
February 26 at 8 pm

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CONTEMPORARY PAINTINGS, DRAWINGS and SCULPTURE
February 27 at 8 pm

Including works by: Albers, Castro-Cid, Diebenkorn, Dine, Gerald Laing, Lichtenstein, Mel Ramos, Richard Smith, Peter Saul, Warhol, Wesselman. **Exhibition: Feb. 21-24—Noon to 5 pm** Catalogue: **$3.** By mail: **$3.50**

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February 28 at 8 pm

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ADDENDA

ARCHITECTURAL DIGEST ADDENDA JANUARY/FEBRUARY 1974

Addenda—additions, by definition—will be just that—an upbeat, lively magazine-within-a-magazine in the last pages of each issue, focusing on megalopolitan people and places from San Diego to San Francisco. Its editorial frame of reference will be candidly elitist, designed for you—the aesthetically attuned individualist whose influence and cultural awareness afford an international lifestyle, with home, by choice or by chance, in the western United States.

For you, Addenda will be highly seasoned with informed guidance on collecting art and antiques, spiced with controversy, uncommon information and ideas, amusing trivia and provocative views of people.

A few examples. An invitation to special places for a private look at special pieces, in "Discoveries"; "Passport," your exclusive travel guide to where, when and why not; internationally known wine authority Roy Brady's irreverent view of oenology; automobiles (assuming they move forward and backward, we'll be concerned with what they look like – someone should be); architecture and restaurants; real estate (only the best white elephants); and our "Calendar"– not the usual (museums, concerts, theaters), but the uncommon, even the bizarre.

Everything that has to do with comfort, style, grace for the here-and-now internationalist – a certain be-damned elegance – that is Addenda. Survival in an abrasive urban society need not be a problem in the spacey West. We have only to refine the fine art of living well, which is more than the best revenge, Oscar Wilde – it's life's pleasurable addenda.

Paige Rense

Editor

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AT TABLE

Hans at Trader Vic's San Francisco

by Ruth Miller

One-downmanship is currently the "game people play," according to Hans Brandt, maître d' extraordinaire at Trader Vic's in San Francisco. Reflecting the present economic situation, patrons are inclined to play down their jewels, furs, even the food they eat and wine they drink. Minks are out and so are diamonds — the ladies who lunch at Vic's speak airily about the high cost of insurance and of leaving their jewels in the safe-deposit box.

They wear their "old cloth coats" to meet friends at the City's eternally "in" restaurant and to jockey for table position, that other and longer-standing "game." Best seats in the house are the tables along the wall in the Captain's Cabin, with the two corner tables, known as the Royal Boxes, the most desired and the corner table near the entrance, top prize.

No murmur of antagonism ever disturbs the noisy sanctum sanctorum of Vic's, according to Hans, and even mortal enemies exchange polite greetings.

Wine is in, martinis are out, having gone the way of the Baked Alaska and other desserts. Understatement in this case involves ordering "some very cheap wine," meaning very good wine. "Whatever you have behind the bar" translates as Dom Perignon.

The "in" time for luncheon, formerly 12:00 to 12:30, is now 1:30 or even 2:00 or 2:30. Dinner at 6:30 to 8:30 has given way to a later hour — generally 8:30 on — unless it's an opera night. Then some come in at 7:15 to rush for an eight o'clock curtain; and midnight supper after the opera is very popular.

The ladies who lunch very regularly at Vic's never ask for the check — they just walk out, leaving it to Hans to add the tip.

Some, especially those old-time San Franciscans who have servants at home and understand service, order quickly when they see that it's a busy time; others wait until it's truly hectic to say, "Now we'll order," says Hans — they feel it gives them status. The same "old-timers" are secure in themselves and their position. They *know* they'll be taken care of. Others feel called upon to request that "everything be nice and hot." But the very rich, the very sophisticated relax with confidence. ◆





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THE POWER OF POSITIVE DECORATING

by E. Jack Wilcox, Ph.D.

May the gods grant you all things which your heart desires, and may they give you a husband and a home and gracious concord, for there is nothing greater and better than this—when a husband and wife keep a household in oneness of mind.

The Odyssey, VI, 180

The home has long been the focus of married life, not only a location, but an opportunity for shared experiences and personal expression. Freud's psychoanalytic theory points out that the house and its contents symbolize the wife or mother and are actually extensions of her ego. Thus, the style and condition of the household reflect the state of the ego, as revealing as her handwriting, her artwork or her style of dress.

Think of the home of a friend. Does it say, "You may look but don't touch," with delicate, valuable articles placed neatly and decoratively in their "proper place"? Or is the invitation, "Come in, relax and be natural," in sturdy fabrics that invite free use and contact?

In addition to the general ambience of a home, day-to-day variations in its appearance mirror the woman's changing moods if her duties extend to household chores. Frequently a husband will arrive home, take one look at the house and know immediately his wife's state of mind. If things are picked up and orderly, he may announce his arrival loudly and promptly look for his mate. But if children's toys are scattered about, dishes unwashed and beds not made, the implication is clear. The homecoming husband quickly spots the signs—Warning! Danger ahead!—takes a circuitous route to some remote corner of the house and braces himself for the storm.

If a woman is breaking down emotionally, her disordered mentality will be reflected in a disarranged household. Anxiety or severe depression, commonly caused by interpersonal deprivations such as lack of communication with a spouse, has invaded her personality. It weights her down, incapacitating her for the simplest household chores. Later, when this anxiety increases to the point of great psychic discomfort, the woman may attempt to restore her ego integrity by refurbishing her physical surroundings. A vigorous redecorating project gives her temporary emotional buoyancy, but it is a displaced restorative effort. It leaves the real problem untouched—in this case, the chasm between herself and her husband.

continued



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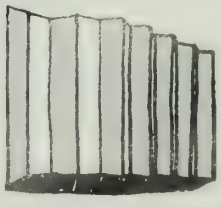
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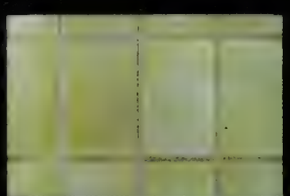
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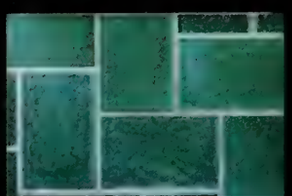
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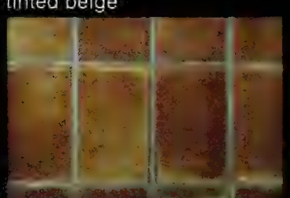
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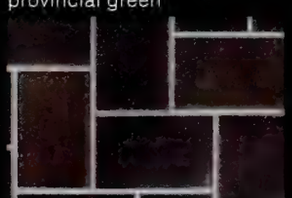
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Redecorating, then, is not so much the cause of emotional breakdown as a symptom.

An extreme example of this "Remodeling Syndrome" is the case of a woman we shall call Mrs. Clark. She has undergone psychiatric therapy off and on for the past ten years. Her complaint: episodic depression. Mrs. Clark is constantly remodeling and subsequently breaking down, caught in a vicious circle. To avoid feeling depressed, she completely redesigns some aspect of her home. She draws detailed diagrams that alter the color of her bedroom, modify the paneling in the family room or make other elaborate and very meticulous changes in her physical surroundings. Before the project is ever completed, however, her energy dwindles, the project is discontinued and once again she is overcome by depression.

This behavior pattern is not uncommon. When a woman feels rejected and her hopes of improving the situation are dwindling, a form of inertia sets in. She becomes fatigued and depressed, the household routines suffer, criticisms are forthcoming. In order to regain personal acceptance, she surveys the situation, sees dozens of things that need to be done and begins to overcompensate. The colors are drab and inappropriate. The rug is worn. The furniture should be restored, rearranged.

A major overhaul begins to take shape in her mind. She throws herself into the project with all the diligence of a drowning person grasping for a floating stick. She suffers excessively from frustration and indecision as she struggles with inner fears heralding her oncoming depression, saying, "It will never turn out right." If she finally completes the job, she may receive compliments from friends and family, restoring her self-image, but these satisfactions cannot remove that sense of impending doom; her husband still is very much the same and so is she. She has exhausted her last resource. Her anxiety slips out of control and overwhelms her.

Redecorating, then, is not so much the *cause* of emotional breakdown as a *symptom* of interpersonal problems. On the other hand, it may simply be a rational response to a home that just happens to need redecorating. The fact is, of course, most women do not redecorate for pathological reasons. A healthy ego needs to expand and elaborate, too. Changing or improving household arrangements is more often a response to creative urges and emotional growth, a positive extension and expression of the ego and an affirmation of self. ◆

ROBERT WATSON

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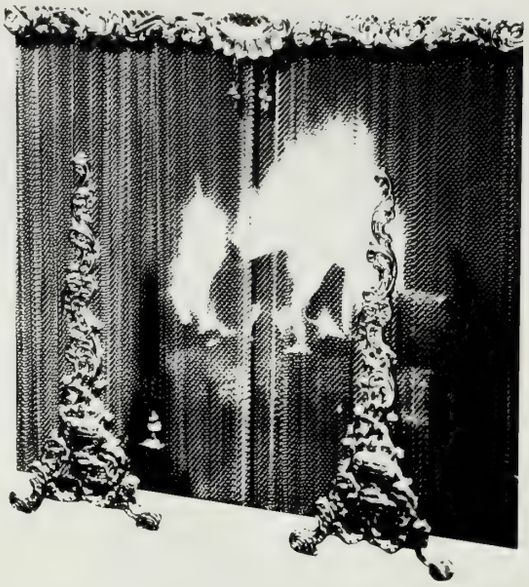
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FILMS

Hollywood Style

by Joel Reisner

Hollywood. Style. Two readily comprehensible words. Two words I use frequently and yet, as I ponder the sense of them, the real definition of them, I become hapless. Two words that wiggle and flap around in my sensibility—erratic, unfixed and unfocused—coming to rest on feelings rather than thought.

Style, I suppose, has to do with value judgments (which, in the end, seem always to be moral ones) fenced in by a certain historical past and roofed over by a certain cultural bias.

It isn't hard, superficially, to define the style of, say, a Chinese scroll of the Sung Dynasty. The Sung Dynasty is fixed, after all, in a specific culture and in an exact moment of history. The connotations of this kind of painting can be easily researched. Limitations can be set, conclusions made. One can say, "This is a Sung painting and one of the ways that I know this is that it is in the *style* of this particular species of art. My scroll is a part of a fixed past, a fragment of history set down and walked away from. The fact that the Sung Dynasty is completed, has taken final shape, enables me to regard it sensibly."

But standards of contemporary taste still wiggle and flap and escape definition.

We traded our dreams for their fantasies—didn't we?

The style of a novel by Anthony Trollope or a Beethoven sonata or a chair carved by Hepplewhite—these things are easy to recognize, to fit into a lexicon labeled, neatly, Western Value Judgments. Certainly these judgments change, some things becoming more important and meaningful as we find use for them, while other values are relegated to the base-



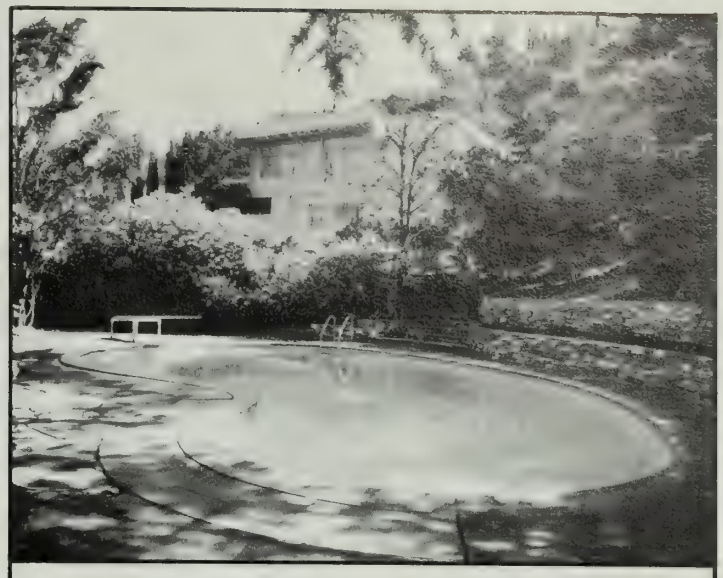
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The four years from 1936 to 1939 mark the high point of Southern California's first adventures in the International Style. Rudolph Schindler utilized quite a number of details and materials which had come to characterize the style in this house for Henwar Rodakwiewicz in Beverly Hills in 1937.

This house allowed him the opportunity to realize his three-dimensional view of interior space and how it might be extended into the surrounding landscape. The stairway of the ground level entrance leads directly into a double-volume living room/den displaying timber oak plank floors, fireplace, wet bar, a view of the semi-circular patio through floor-to-ceiling glass on one side and the mountains and ocean on the other side. A stair case in a high, glass enclosed loggia to one end leads to the master suite with his and hers dressing rooms and on to a balcony from which a curved bridge penetrates through the glass and forms one side of a sunken patio. The precision of the detailing has a nautical machine-like quality. A beautiful built in kitchen was installed in 1967.

The semi-circular patio to the east and the semi-circular children's play yard, next to the two children's bedrooms below are handled as direct extensions of the interior spaces. Beyond these two precisely bound areas is a twentieth-century version of the romantic English garden and secluded pool. A meadow (room for tennis court), a winding grass path and plantings of trees and shrubs suggest a dense jungle on approximately two acres. All plus maids room, motor court and a long private drive. Uniquely Schindler, 35 years before his time. Offered at $179,500

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**Hollywood is mostly about dreams.
Are there better dreams than Hollywood ones?**

ments and attics of time until they become necessary or handy again, until they relate to current style.

As style seems always in the process of creating, refuting or reviving something, I think it has a great deal to do with the human need for change. And these changes are usually drawn from the wellsprings of civilization, from our largest sources, from religions and politics and art.

But Hollywood style? What can *that* mean?

Hollywood is a place geographically fixed in the County of Los Angeles. Ugly and dirty, miles of squat commercial buildings, hovering at the edges of Santa Monica Boulevard or Hollywood Boulevard, neglected or raw new buildings covered over with a tangle of telephone wires and neon signs and TV antennas. There is little style in this.

The side streets of Hollywood, spilling over with '30s bungalows and three-storied apartment buildings, more hideous than their older sisters, cannot even claim to have a past. One can, if nothing else, *regard* a past. But then, there is merely the real Hollywood, only another ugly, unplanned town, one of thousands that have spread like some virus across the landscape of this country.

There is the other Hollywood, of course, the Hollywood that is in Beverly Hills and Pacific Palisades and Westwood and Bel Air. The houses that belong or once belonged to Harold Lloyd and Mary Pickford, to Danny Thomas and Jerry Lewis and Jack L. Warner. Splashy vulgar houses designed to impress and perhaps even to intimidate a little. We may laugh at these houses, as we laugh at the Sanford White madnesses that dot the edges of the Hudson River or those Victorian temples to God knows what deities of commerce and power that still stand in Chicago or Denver or Pasadena. But behind our laughter isn't there something like genuine awe? Isn't there something visceral, past taste and judgment, that we respond to? Can judgment censure dreams?

Hollywood is mostly about dreams. Are there better dreams than Hollywood ones? Can the dreams of kings or popes or lions of industry be quite as grand? And even if they were, how could we share them?

I think that Hollywood style has much to do with the dreams that Hollywood has given to us. And if Hollywood has, in a sense, robbed us

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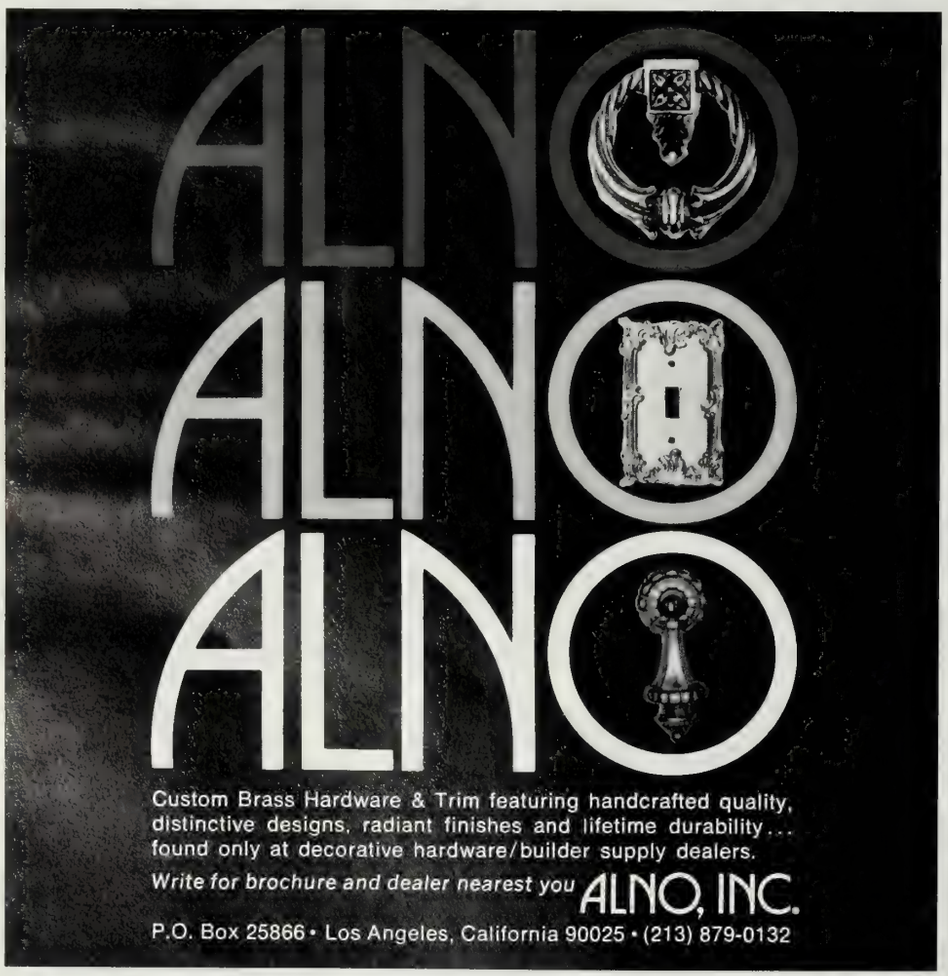
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of our personal dreams, it has, in another sense, traded fairly with us because only the trances of poets or saints could possibly be as large or rich or complex.

Hollywood, with its unabashed vulgarity, with its understanding that too much is not enough, has provided us with a more handsome Cleopatra than Egypt, a more magnificent Rome, a perfectly proportioned blonde and a blue-eyed Christ with even white capped teeth. And Hollywood has given us much more. It has provided us with a Christmas stocking crammed with personal and collective gods; exquisitely fashioned toys for our twentieth-century collective unconscious to play with.

Hollywood has given us Garbo and Cary Grant for lovers, Fred Astaire and Ginger Rogers to dance with.

It has made it possible to pray, right along with Mother, that somehow the governor will give Sonny (really a good boy at heart) a pardon so he won't go to the electric chair.

. . .toys for our collective unconscious to play with.

We have won wars with the help of Hollywood, and we have overcome a Depression with Hollywood, too. We have seen St. Bernadette and St. Joan struggling their struggles and we have applauded and been uplifted by their salvations.

We have been visited by demons, wicked witches and vampires that reflect not in the glass. We have been given Audrey Hepburn's smile and Katharine Hepburn's grace.

With Hollywood we have lived in palaces with the Sun God, with Henry the Eighth, with Victoria and Bess.

We have observed Rembrandt going bankrupt, Lautrec getting drunk and Van Gogh going crazy and God parting a sea.

And, for a moment or two, we have gone past Hollywood and past style, past dreams, even. Plunged in that popcorn-scented darkness, we have sometimes walked into a realm of art.

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DISCOVERIES

Showings, Personal Finds

by John Lincoln

Some galleries and dealers keep special objects in a special back room, particularly smaller *objets* such as pictures, porcelains, jewelry. But as one San Francisco dealer said, "All my good stuff is on the floor"— so, starting with the floor, *Minassian Rugs,* Los Angeles, has a Chinese rug that is over a hundred and twenty-five years old. It's perfect for someone who likes raspberries and cream, as the background color is a faded raspberry. The blue and beige design has a simple geometric fret border with a double-phoenix center medallion and designs of peonies, phoenixes, butterflies, bats and pomegranates scattered over the surface, all very lovely and simple. The rug is 12′6″ by 13′ and the price is $15,000.

For a back wall of a back room, *Louis Fenton,* of San Francisco, has a section of rare oak Régence boiserie consisting of two carved doors with blue overdoor paintings of women and children in shades of blue. The center section has a beautifully carved rouge marble mantel over which is a trumeau with a Louis XV cartel clock in bronze doré signed Musson. Approximately 14′ high by 24′ long. Price on request.

Gradually this back room is taking form — *Dolphin Antiques,* in Menlo Park, has a William and Mary demilune card table, circa 1695, in burled walnut of a rich honey color. It has baluster legs with a flat cuspid stretcher and opens to seat four for bridge with an inset felt top. The table has three small drawers with original hardware and a price of $8,500. (It's 30½″ high by 30″ wide by 15″ deep.)

For the top of the table, perhaps to hold down the tally pad, *Laykin et Cie,* Los Angeles, has a small frog which Joel Laykin describes as "the



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size used in biology." This one comes with a shaped box to carry it in and it's by Peter Paul Fabergé. A nephrite carved jade leaf holds a solid textured gold frog with cabochon emerald eyes. The back is paved in cabochon sapphires, diamonds highlight the shoulder and head, and between the webbed toes glisten rose-cut diamonds. On the bottom is a small opening which could hold a medium-sized cut treasure. The price is $30,700 with carrying case.

For a chair, *Baldacchino,* Los Angeles, has a small walnut frame painted what now looks like buttermilk, of a transitional Louis XV-XVI fauteuil. The back is shaped and the arms, with places for small pads, have a curved wooden section at the base, very gracefully carved. The chair has ample width and depth and an ample price on request.

For comfort, *Alan Percy,* of San Francisco, has a walnut Queen Anne wing chair, circa 1710, with cabriole legs and a generous seat covered in a basic linen. It is 46″ high and 32″ wide and obtainable for a regal $2,600.

Robert Casper, San Francisco, offers a deal (clear pine) Louis XVI (circa 1780) armoire with doves, swags, bouquets and hair bells. It has egg-and-dart molding at the top and Louis XVI tapered legs with hair bells cascading down the side panels and into the fluting on the legs. The piece is 6′4″ high by 4′ wide and it's yours for $3,600.

The small frog is $30,700—with carrying case.

Paintings. Well, the *Hoover Gallery* in San Francisco has a 1949 32″ by 24″ (unframed size) abstract landscape by the contemporary California painter Richard Diebenkorn.

Beverly Wilshire Art Galleries, Beverly Hills, have a painting by Fritz Tahanlow of a summer scene. Tahanlow was a Scandinavian painter working in France and he dates from 1845 to 1910. Mr. Tahanlow was famous for his paintings of water and he won the 1900 Grand Prix away from Claude Monet, who we all know painted lots of water and water lilies. Three-quarters of this painting is of water in sunlight—$30,000 for a cool shimmering visual drink.

No back room would be complete without some good Chinoiserie. *Warren Imports,* of Laguna Beach, has a large Chinese round-bodied pilgrim vase in azure-blue cloisonné, of the Chien Lung period, 1736-1795. It was an altar piece and has mythological cloisonné serpents twining from the base to the lip. The body of the vase is decorated with a central crest surrounded by bats and floral motifs in naturalistic colors. It's 20″ high and 14″ across and costs $4,500.

Fred Van Ormer, San Francisco decorator, has a Chinese chair done for the 1871 Paris Exhibition. The fan back has lotus carp and other amazing things on it. The most unique thing is that it's all covered with silver. If silver is too much to clean, have it gold plated. Price of chair is on request. Gold plating is extra.◆

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WINE

California Wine Renaissance I

by Roy Brady

Internationally known authority on wine, former editor of *Wine World* and columnist for *Wine and Food* magazine, Roy Brady was a Rand Corporation mathematician and a professor of mathematics before devoting all his time to oenology.

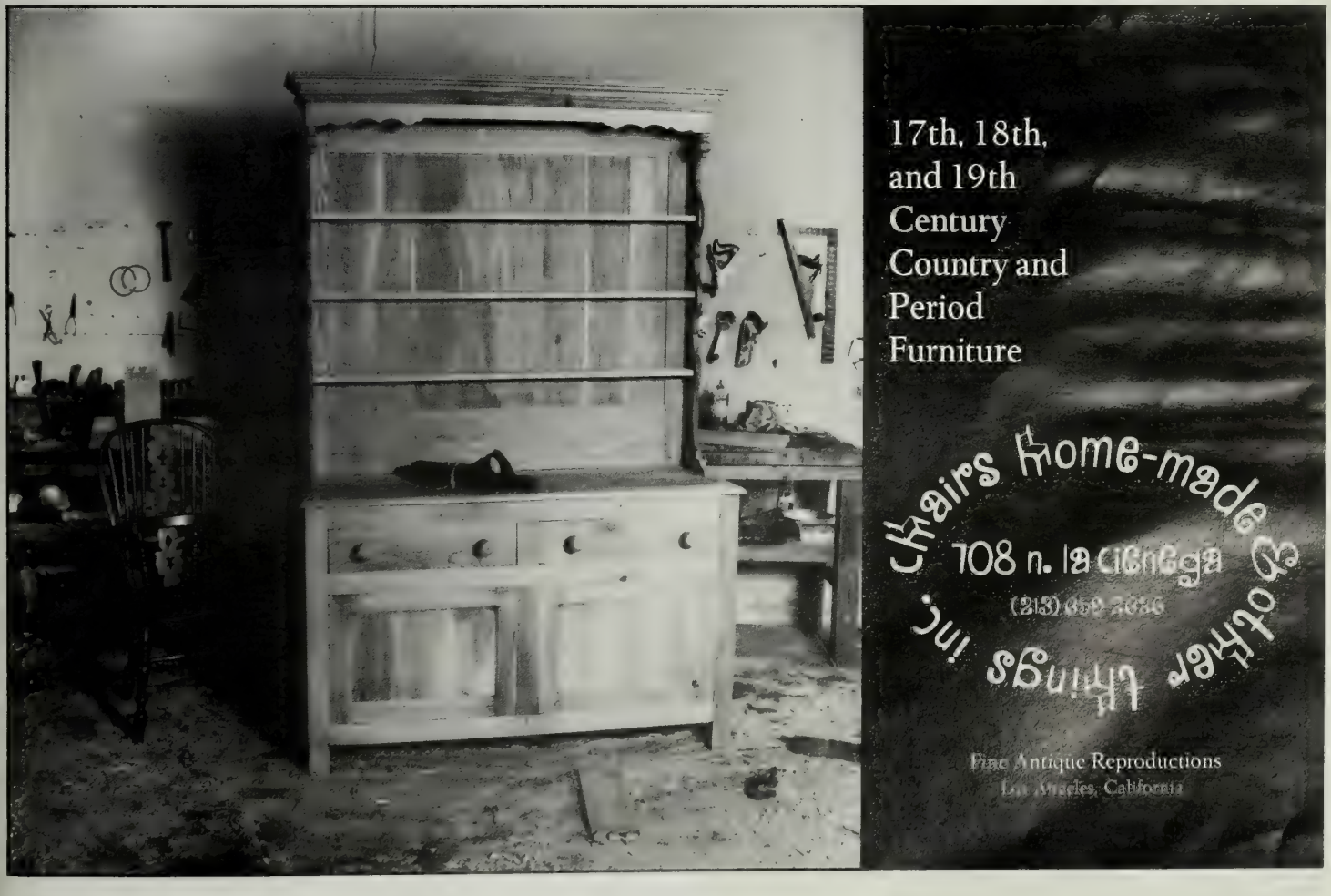
Optimism runs high in the California wine country these days. Bob Trinchero, winemaker at the Sutter Home winery in the Napa Valley, says it all: "For twenty-five years the Trincheros survived in the wine industry; now, for the first time, they are making money, and it's a nice change."

Everybody is making money and everybody is pleased about that, but some who remember the lean years, are a little apprehensive about the frantic expansion that has doubled the acreage of wine grapes and enormously increased plant capacity in a very few years. They recall past booms that always ended in collapse. Vincent P. Carosso, historian of California wine, writes, "In 1870 the future of the California wine industry seemed assured . . . an era of unprecedented expansion." The rail connection with the east coast had been completed only the year before, and the Franco-Prussian War was reducing the supply of French wines.

It was California's first wine boom, and most wine men thought it would go on forever. It didn't. On the 18th of September, 1873, the failure of Jay Cooke and Company sparked one of the severest depressions in American history. For all its confidence and cockiness, the wine industry was in no condition to weather a depression; it was badly under-financed and, by and large, did not yet know how to make good wine.

Eugene Waldemar Hilgard, the University of California's first great Professor of Agriculture, found the state's wines to be "mostly fiery, sweet and heady" shortly after he arrived, in 1875. Indeed, wines of the time drew little praise from any but their makers. Major Sir Rose Lambart Price, who traveled the length of the state at the time, said, "I never once tasted a commonly decent glass of wine I martyred myself in tasting it on every possible occasion in hopes of something wonderful at last turning up. I never once came across even a moderately good specimen throughout the entire state."

Optimism and vineyard planting continued up to the moment of collapse. By 1876 wine at ten cents a





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WINE

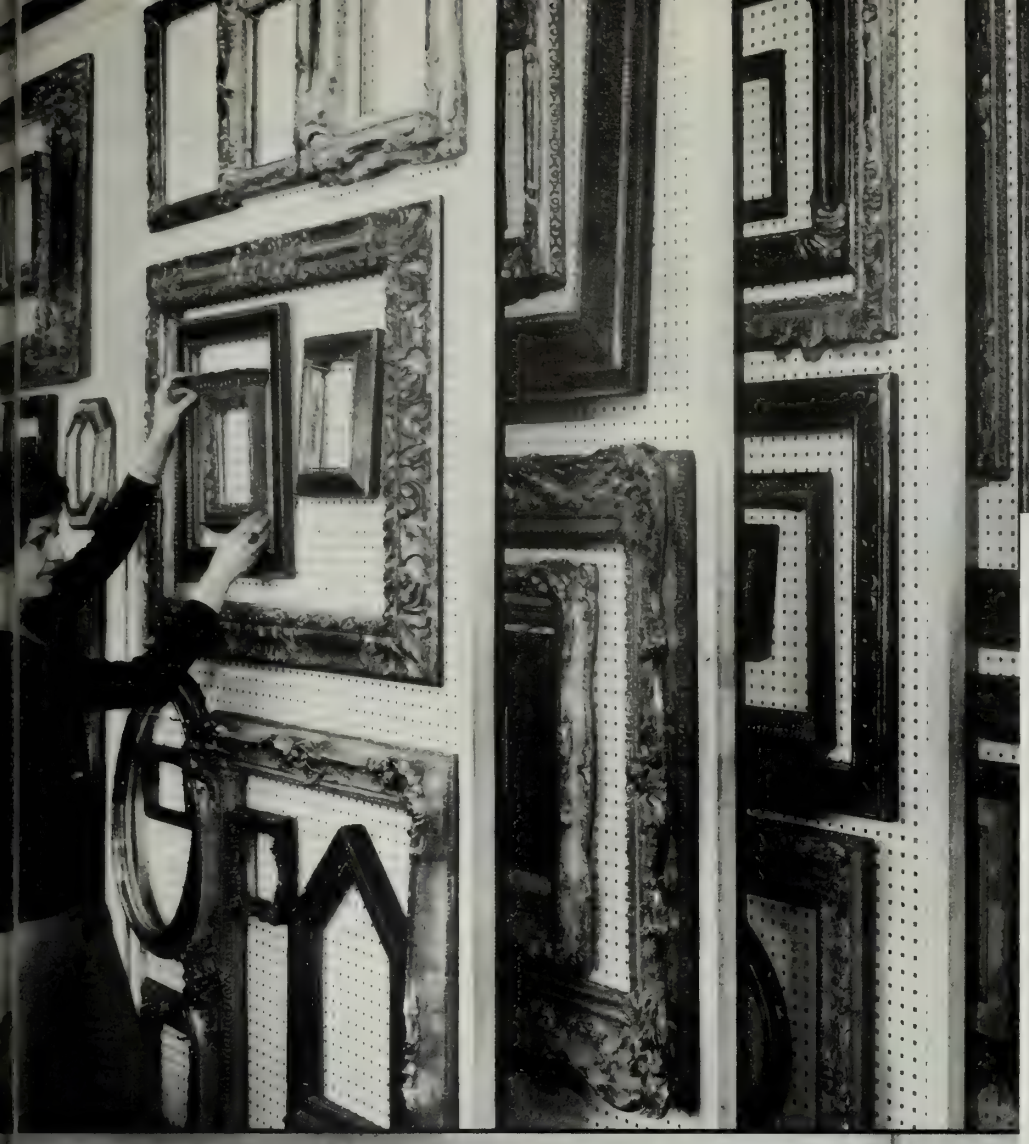
gallon and brandy at forty went begging, and hogs were turned loose to eat the worthless grapes. Bankruptcies were frequent and vines were regarded as adding nothing to the value of land. The humiliation of the California wine industry was complete at the Centennial Exposition held in Philadelphia during the depression. The winegrowers, dejected and destitute, foolishly exhibited coarse, ill-made wines that did nothing but damage their already tarnished reputation.

Instructive as parallels with the past may be, they are not compelling. No analysis of the current wine boom has caught the full sweep and depth of what is happening. The unprecedented development of wine technology in the last generation has opened up possibilities hardly dreamed of when California wine was barely clinging to the vine after Prohibition. And instead of using this knowledge simply to increase the efficiency and profitability of wine production, the current generation of California wine men, thoroughly trained in the new technology, want to use it to make better and better wines. Obviously there has to be an economic basis to their work, but many are driven by a desire to see just what can be drawn from the California land.

The current attitude is more experimental and less tradition bound than in the past. The whole complexion of California wine has changed since my first journey through the vineyards in the summer of 1951. Some then talked grandly about how their great grandsons would equal Romanée Conti in a century, but they took no practical steps in that direction. They were parochial, too. One producer, whose name was and is known across the land, told me that he drank his own wine six nights a week and that of his immediate neighbors the seventh. Yet for his time he was one of the better wine men because he did drink wine. The manager of another large winery, happily now defunct, invited me to dinner and asked as a seeming afterthought if I would care for wine. He remarked cheerfully as he opened a bottle, "I keep some of the stuff around because people expect it, but me, I'm a bourbon man." He wasn't unusual, either.

These days you know that you will taste wine at the table of a California wine man though you may have no idea what it will be. It may be his, it may be a neighbor's, it may be from another county or another country. The younger wine men have a great deal of respect for the classical wines of Europe, but they are free of the distant reverence of their fathers. They taste the great wines and speculate on the techniques that made them. They don't want to equal Château Lafite. They want to understand it and then go on to make something uniquely Californian and their own. ◆

This is the first of a two-part feature on California wine-making and French wine legends and myths.



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ART

Art Investment Digest

by Richard H. Rush

Specially prepared for *Architectural Digest* from recent issues of *The Art Investment Report,* 54 Wall Street, New York City. The *Report* is written by Dr. Richard H. Rush, well-known authority on art as an investment and regular contributor to *Architectural Digest.*

The New Respectability of Minor Masters

Artists that a few years ago would have been overlooked by serious art collectors as being beneath their notice have suddenly become rare and fine. A Dirck van Deelen church interior was offered by one of the dealers last year at the Delft, Holland, fair for $25,000. Five years ago only experts on Dutch seventeenth-century art knew who Dirck van Deelen was. Ten years ago a Joost de-Momper of the same school could be purchased for $15,000. The same fair had a deMomper for $85,000.

Now "attributed" paintings bring very substantial sums of money and are no longer synonymous with "throwouts." Henry Spencer and Son, of Retford, Nottinghamshire, found a harbor scene in a decaying house in Sheffield. It could not be attributed any closer than eighteenth-century Dutch. It realized at auction 20,000 pounds—$50,000—a good price for an unknown eighteenth-century Dutch artist.

What to Watch

This might well be a record year for the Barbizon school of art—Daubigny, Rousseau, Courbet and Diaz—plus many others, particularly fine landscapes, which can be bought for relatively little money.

Nineteenth-century and early twentieth-century American landscapists, particularly the less well-known ones, should increase in price.

The enormous school of nineteenth-century British landscapists and genre painters will keep rising and the lesser artists will still be within the purchasing power of many.

English watercolors will continue to rise but are still within the means of almost anyone. When these appear at small auctions in America they often go at bargain prices. Many are signed and many are identifiable.

Old master drawings are high in price, but are still rising steadily and remain within the means of most art buyers—particularly Italian baroque drawings and sometimes seventeenth-century Dutch drawings. Ten thousand dollars is not unusual for a good drawing, whereas a short time ago $7,000 was considered a very high price—for other than great masters.

Underpriced Schools and Artists

Seventeenth-Century Dutch Artists

Jacob Ruisdael
Jan van Goyen
Jan Steen
Aelbert Cuyp
Gabriel Metsu
Nicholas Maes

Seventeenth-Century Flemish Artists

Van Dyck Jacob Jordaens David Teniers

Eighteenth-Century British Portraitists

George Romney Sir Henry Raeburn Gainsborough

Spanish School

Ribera

American Old Masters

Thomas Sully
Gilbert Stuart
Whistler
Sargent

Nineteenth-Century American Landscapists

George Inness Ralph Blakelock

French Artists

Charles Francois Daubigny Adolphe Monticelli

The impression should not be created that all of the paintings of these artists are in the bargain category. Far from it. A fine Sargent can cost over $100,000. So can a Van Dyck. But some fine pictures of these artists can at times be bought at moderate prices and in general the artists offer a great deal for the money.

Guidelines for the Nonprofessional Buyer

Select one or a few schools of art and concentrate on these. The more schools of art in which you are interested the less you can know about any one.

Become familiar with a limited number of artists within the schools in which you have an interest, as a general rule. If you are interested in Impressionists, pick a certain number of these to become intimately familiar with.

Wherever you look, talk to the proprietor. At the dealer's shop, don't just look. Talk to the dealer about the paintings in which you are interested. Pick his brains. Do the same at the auction house. Ask to see the head of the department; tell him what you are interested in.

Try to make use of an "expert." You can even get a dealer to help you buy in other shops and for a fee he will examine paintings at auction in which you are interested. You might make use of a museum curator.

Buy a *good* picture, not a bad one, regardless of whether or not you think you are getting a bargain. A good picture is a pleasant subject, first of all. *The Massacre of the Innocents* is a bad subject, hard to sell, hard to hang in the living room as well. ◆

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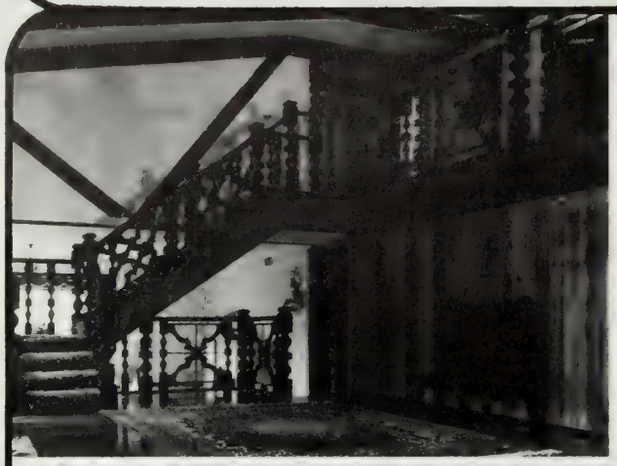
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photography by: Robert Brown







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Edited especially for the readers of *Architectural Digest* by *Passport*, the monthly travel newsletter, 20 North Wacker Drive, Chicago, Illinois 60606.

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GREEK ISLAND VILLA

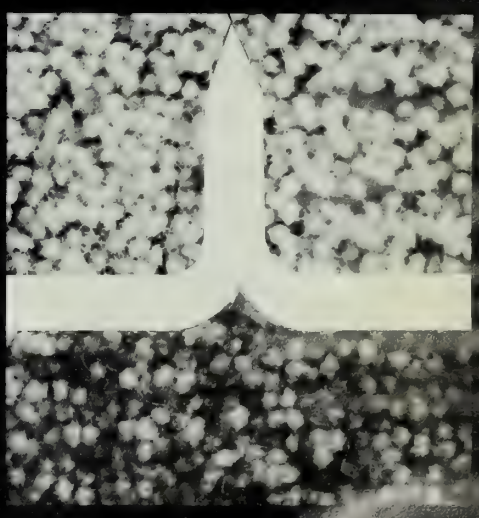
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GOLF IN IRELAND

Only four countries in the world can be called golfing countries: the U.S., England, Scotland and Ireland. The one golfers know the least about is Ireland. For the somewhat spoiled U.S. golfer, Ireland is a yes-and-no proposition. Much more yes than no, but you need to be aware of both.

For one thing, it's not lavish golf—no fancy clubhouses, hordes of well-paid caddies, electric carts and so on. The locker rooms are simple – no frills. There aren't a lot of stewards running around to clean your shoes, get your clubs polished and so on. There usually aren't even many caddies around. And in Ireland it can rain several times in an average day (always take rain gear—windbreaker, rain trousers and rubber golf shoes).

Against these nitpickings, there are some substantial plusses, including verdant green scenery, easy accessibility and minimal costs. Plenty of golf courses—more than 230—and some great courses. In the opinion of many, the greatest are Portmarnock, Royal County Down (Newcastle), Portrush, Lahinch and Ballybunion.

ROME OPERA HOUSE

Very few opera-lovers know that there is an easy way to avoid the traffic jams in front of the Rome Opera House. Just tell the taxi driver to let you off at the Hotel Quirinale on Via Nazionale (the main street behind the entrance to the opera house). Then walk straight through the lobby of the hotel into the opera house. Or, you can use the time you saved to have a quick drink at the bar at the right of the lobby.

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Best contact for air taxi service in Europe is a firm near Zurich called Travel Well Abroad. Address: 75 Rotfluhstr, 8702 Zollikon, Switzerland. Telephone: (01) 65-84-90. Cable: Travel Well Zollikon. ◆

ANTIQUES

Is It Really Eighteenth-Century English?

by William P. Crawley

Originally a cabinetmaker and restorer of antique furniture, William Crawley has lectured on the subject, including radio and television appearances, for nearly thirty years. His book Is It Genuine? *was recently published by Hart Publishing Co.*

We know it took Chippendale eighteen months to create one of his famous desks for a family in the eighteenth century, yet between December 1971 and October 1972 over four hundred "Chippendale" desks were shipped to America alone. In an age of consumer-affairs bureaus and better-business bureaus, the watchword in antiques is still "Caveat emptor." What exactly to beware of in determining the authenticity of a piece claiming eighteenth-century English provenance falls into four major categories: timber, hardware (escutcheons, locks, keys, handles, castors, door bolts, screws and hinges), patination and proportion.

TIMBER

It is practically impossible to match two bits of timber from different trees exactly. Eighteenth-century cabinetmakers always made individual pieces of furniture from the timber of a single tree; thus, any irregularities in grain or color are immediately suspect. The sides of both parts of a double piece should have the same thickness and timber features, too.

The sides of drawers should be oak—the thinner the side, the finer the piece—and their top edges should be rounded. Up until 1770, the grain in bottom boards ran from front to back. In the eighteenth century, cabinetmakers used wood as dry as normal seasoning could make it, but after many years in heated houses, it inevitably shrank further and cracked. In anticipation of this shrinkage and to avoid such unseemly damage, the bottom boards of drawers were made in two or three pieces nailed to the drawer. Also, with respect to drawers, a pale patch should be visible on the bottom of the dust board that lies between the top and second drawer, the second and third drawer, etc. This patch should correspond more or less to the internal measurement of the drawer; it proves that both have had an equally long life.

Over the years, the drop-type handle eventually leaves a dent in the timber where it strikes on being released. Unfortunately, this is easily simulated by tapping the handle against the timber with a mallet, so its presence is no guarantee of authenticity.

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The drop-type handle leaves a dent in the timber. Unfortunately, this is easily simulated.

HARDWARE

Escutcheons in the eighteenth century were rounded top and bottom; the straight bottom was not introduced until Victorian times.

Up until about 1710, *locks* on English furniture were made of solid iron or steel and were fastened to furniture by steel pins with square shafts. After 1710, the working parts were still made of steel, but brass was used for the outer casing. These locks never had a maker's name or a patent number stamped on them, an innovation that appeared after the Great Exhibition of 1851. Thinness in the brass may indicate that such a name or number has been filed away, though Chippendale brasses were never very thick, as the metal was relatively scarce.

All *keys* for seventeenth- and eighteenth-century English furniture were made of steel by blacksmiths. The handles are bow-shaped and the thinner the bow, the better the piece of furniture for which it was made. Some Chippendale pieces were not fitted with handles; instead, a key was used to open the drawer or door. If the key is lost, a restorer will often buy an old key and have a lock made to fit it, rather than the other way round, a serious blow to the value of a piece.

The parts of the eighteenth-century *handle* that went through the front of a drawer or door were made the exact thickness of the timber, never protruding beyond it. Handles were fixed with round nuts countersunk flush with the inside face and tightened by a special instrument that fitted into two slots, one on either side. If any part of a handle protrudes into a drawer, this is a sure sign handle and drawer were not made for each other.

Although exact copies of eighteenth-century handles and castors are still made from the old molds, brass is used in which the proportions of the alloys are different, resulting in a different color of metal. The old brass has a greenish tinge lacking in modern brass.

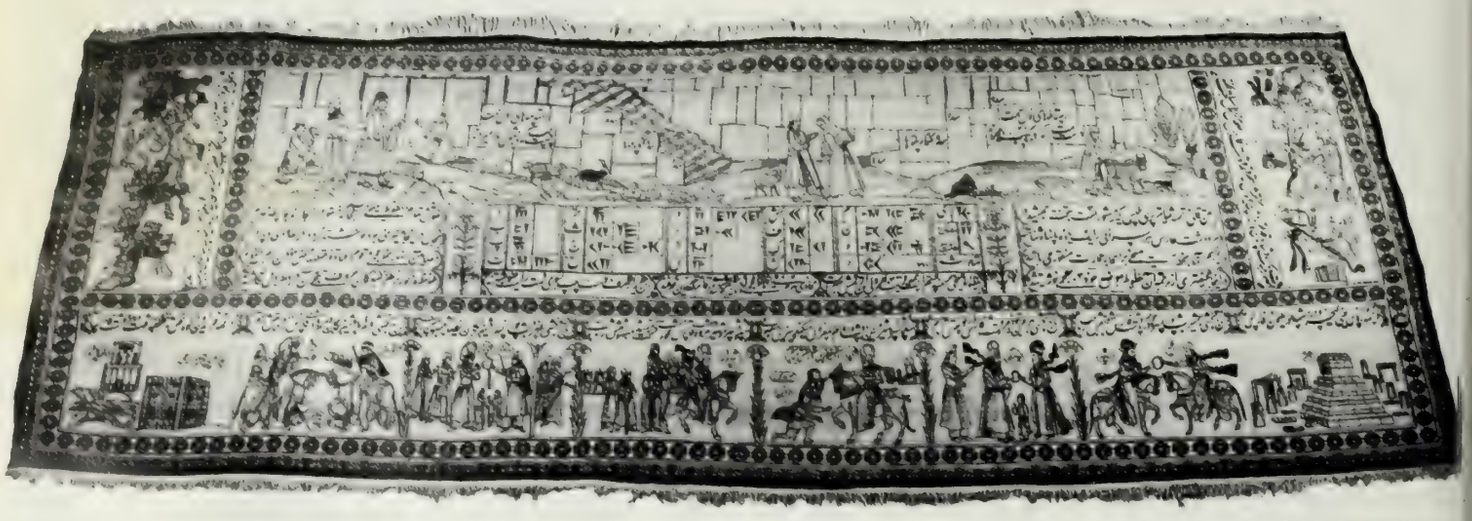
On cabinets and cupboards, a key opens the right-hand door and two *bolts* open the left-hand door. If a cabinet was made in two sections, one to stand on top of the other, then the top bolt of the top section would be much longer than the other three bolts, so that it could be reached without effort. Otherwise, in the sixteenth and seventeeth centuries, bolts were square-shaped and made entirely of steel. In the eighteenth and early nineteenth

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Stripping and repolishing removes the only incontrovertible evidence of age.

centuries, these bolts went through a transition stage in which the outer casing, which screws to the edge of the door, became brass, but the bolts remained of steel. Finally, from the middle of the nineteenth century to the present time, door bolts were made entirely of brass.

Up to 1837, *screws* were hand made; they had no points and the slots in the heads were seldom dead center. Moisture in the atmosphere rusts the heads of old screws and nails, staining the surrounding wood. The point can be cut off a screw, but the stain in the wood cannot be imitated.

Hinges also provide telltale signs of genuineness. After about 1850, a number was stamped on the back of them, but not before then. Except for corner cupboards, bedside commodes and grandfather clocks, the doors of all eighteenth-century pieces are hinged onto the face, or edge, of the side timber, leaving only the knuckles of the hinge visible, and then only from the side. No hinge was ever attached to a tapered leg. Heavy paneled or mirrored doors required pin hinges. Chippendale used three hinges on the top doors of all his double-heighted pieces, as did other eighteenth-century cabinetmakers. A corollary to hinge placement is the clue that all single doors of this period opened to the right.

PATINATION

The restorer who strips and repolishes a piece of eighteenth-century furniture to make it look like the cabinetmaker's original is doing his customers a grave disservice. He is removing the only incontrovertible evidence of age.

Patination, that mellowing of surface texture and color, is actually dirt that adheres to moisture on the surface of furniture—moisture from people's hands or from humidity and condensation. Over the years, particles of dust are fixed to these surfaces wherever fingers touch them—where drawers are pushed closed, on chair arms, the lifting places on desks, tables and chairs—as well as surfaces not normally touched—the backs of furniture placed against a wall, for instance, the tops of double-heighted pieces such as highboys and bureau bookcases. It also invades areas rarely dusted or polished, because they are awkward and difficult, such as lopers and fly rails on drop-leaf tables, the undersurfaces of

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galleries, the tops of fretting, convoluted surfaces of legs and cornices, areas adjacent to hardware. This dark coating is impossible to simulate and is therefore a sure sign of age, though modern fakers are doing their best to duplicate it.

PROPORTION AND STYLE

Proportions are a give-away in checking authenticity. A piece that looks "wrong" will most likely be wrong. For instance, two drawers side by side must be the same size. Futhermore, no eighteenth-century drawer completely fills the space between front and back; a gap was always left for ventilation.

A genuine eighteenth-century bureau has either two short and three long drawers, four long drawers, or a dummy drawer at the top and three long drawers underneath. A chest of drawers has either two small and three long drawers or four long drawers. A tallboy has two or three short drawers and three long drawers in the top part and three long drawers in the bottom.

Height was absolutely precise in the cabinetmaking of the eighteenth century. Thus, all eighteenth-century tables must be two feet four inches high; writing height for desks, writing tables and so forth, two feet six inches to two feet eight inches; in kneehole desks, the kneehole must be at least two feet from floor to top of the space; all chairs must be a foot and a half from floor to top of seat. The width of a side chair may be one foot eight inches to one foot ten inches; that of an armchair, one foot ten and a half inches to two feet two inches.

London cabinetmakers fixed an arm to a chair only at the side of the back leg, never at the front. And no chair was made with an overlapping top rail until after 1840.

EDITORS' NOTE

If buying eighteenth-century English furniture were simply a matter of preferring Chippendale to Eames, the to-do over authenticity would not be nearly so prodigious. Antique-lovers would buy according to the dictates of their own taste and would pay for style and craftsmanship rather than a famous-name maker. The recent surge of interest in antiques for their investment potential, however, has enflamed the issue and increased the need for proving provenance. In these cases, the fact that a piece is genuinely eighteenth century, rather than elements of style, provides the major inducement to pay hundreds of thousands of dollars for an antique. A fraud in this regard removes the entire basis of value for these investors. However irrelevant a pale patch on the underside of a dust board may be in itself, the important point is to get one's money's worth, whether in beauty of styling, important provenance, or both. ◆

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by Barbara Wilkins

The gospel of flower arranging according to Christopher, David, Don, Harry, Jack M. and Jack P.

In Los Angeles, it's Jack Mathieson's thickets of blooming plants in unique containers, at Renee's Flowers; or vibrant eggplants, limes and green grapes in a large bowl, from David Jones, Sunset Boulevard; or Harry Finley's huge brandy snifters filled with tiny live fish, a candle in the center and a ring of flowers the colors of the fish, from Flower Fashions, Beverly Hills. And in San Francisco, it's The Greenery, where head floral designer Christopher Perkins paves the center of a long table with bricks covered with moss, baby tears and little varicolored flowers peeping through; or Jack Podesta, at Podesta Baldocchi, who deftly arrays a copper basket with a rainbow-like spectrum of dried flowers. In other words, the conventional is out in floral designing; the unexpected is in.

"Dried flowers are the great trend now, with everyone so ecology-minded," says Jack Podesta, while Jack Mathieson cites ecology to explain the popularity of his live floral designs — mixtures of indoor and outdoor blooming plants or all cyclamens, violets, primroses, perhaps marigolds, depending on the party. Don Spradlin, at Roger's Garden, Costa Mesa, uses indoor-outdoor containers for his garden plants. "The host or hostess can use them on the table and then plant them outside," he explains. "It's practical; it's ecology; it's the whole garden move."

Often a hostess will bring a florist her own porcelain or silver bowls to fill, but Renee's Flowers keeps an elaborate cache of baskets on hand which can be stained to suit the occasion or décor. "Sometimes we'll bed a live dwarf tree with a branching crown in a basket and surround the tree with smaller blooming plants for contrast," Jack Mathieson relates.

David Jones, too, uses baskets, but his predilection is for interesting art objects on a table, twined with an assortment of small vials, each with a different colored flower. For a recent party given by Betsy Bloomingdale, he filled individual silver finger bowls with parsley, used her silver candelabra and did three arrangements of her own garden roses and pink fuschias.

Instead of baskets, Christopher Perkins, at The Greenery, prefers



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HORTICULTURALS

paper-mâché containers covered with moss and filled with every kind of tiny plant and often with blooming orchids. Then he adds diminutive cut flowers — what he calls "the miniature forest look."

Harry Finley's "uncontrived" arrangements at Flower Fashions "take a great deal more work than a stylized arrangement," according to the designer, who also recommends baskets of vegetables as table decorations. "We even combine white roses with maiden fern in little brown textured baskets. Nothing is chi chi or formal anymore, though everything seems more elegant."

Jack Podesta agrees. "We're doing what used to be done thirty or forty years ago. The stiff right-from-the-flower-shop look is gone. Right-from-the-garden is back."

Flowers and plants have assumed a broader importance recently as a sprightly gift. Jack Mathieson finds that more and more people are sending his English garden basket to say, "Thank you."

Roger's Garden frequently sends small plants as bread-and-butter gifts, too. "People like them because everything is alive. There's something healthy about them," says Don Spradlin.

The Greenery may send a tiny basket filled with daisies, baby tears, fern and miniature orchids.

From Podesta Baldocchi a basket of dried flowers picked to complement the hostess's décor might arrive as a party remembrance.

Designer David Jones offers little lucite vials that slide into a lucite tray; the delivery boy assembles it and then fills the vials with flowers.

Flower Fashions recently sent out thirty lavender azaleas grouped with lavender Oriental cabbage and trailing ivy plants. And for regular customers, Harry Finley suggests a little silver watering can brimming with garnet roses. "The object is to amass enough watering cans so that you eventually have one for each guest."

DINING IN

The Joy of Not Cooking

by Suzanne Vidor

In the beginning let us agree that the main purpose of entertaining is to make guests happy, or at the very least, relaxed and comfortable. This may seem a simple-minded point, but many crimes are committed in the guise of entertaining, one-upmanship and repayment of obligations (real or imagined) being the most common. We are here dedicated to encouraging spontaneous, impromptu dinners or lunches at home, rather than at restaurants, because the atmosphere is warmer, more personal and therefore more enjoyable to guests. It should also be a positive pleasure to the hosts—if they refuse to create extra work and worry. Guests, especially the traveling ones, would far prefer bread and cheese with a glass of wine around a friendly fireplace than any elaborate concoction in a crowded restaurant. Today's tycoons are surfeited with boring banquets, impersonal hotel service and assembly-line airline meals.

You are now thinking, "Well, that may be all very well for old pals, but we are constantly faced with Business Entertaining." All the more reason to stress, even increase, the informality. It saves an incredible amount of time, in getting down to plain facts with formerly distant business acquaintances.

Let's explore some ways to dispense hospitality in *not* the very best, *not* the least expensive, but the *easiest* way. The following thoughts are beamed toward spur-of-the-moment soirées instigated by people who, that same day, or at most the previous one, decided to spend the evening together. This is not about having a dinner party three weeks from Thursday.

As a reader of this magazine you probably care enough about your house to keep it stocked with flowers and plants, cigarettes, matches,

continued



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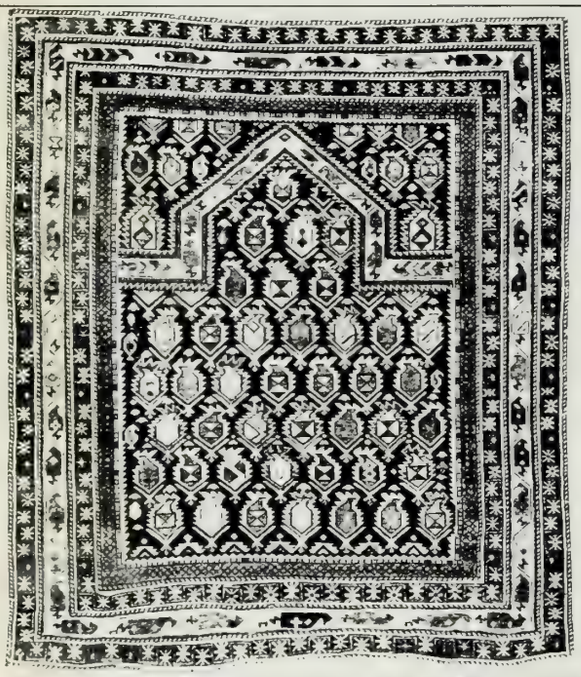
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DINING IN

candles, firewood, wines, liquors and soft drinks, so we won't elaborate on that here, except to mention that if you don't have an ice-maker, please pick up a couple of bags of ice cubes; struggling with stubborn ice trays turns off helpful guests faster than anything. If you are caught with no table centerpiece for this last-minute gathering, use a handsome tureen, a bowl of seashells, or a basket of fruit to be later used as dessert—strawberries are just as pretty as flowers. Or drop off a favorite container at the florist's, while you pick up food.

Now for the menu you are going to pick up. Please try to get over any old-fashioned notions you may have about store-bought take-out food. True, some of it is ghastly, but much of it is good, and the same could be

Let's hope there is more interesting conversational repartee than the source of the entrée.

said about home cooking too. Today few households have homemade tomato juice, jam, pickles or mayonnaise; so don't be ashamed to buy ready-made lasagne, beef Bourguignon or veal picatta, especially if it's better than you can make it. (On the other hand, you don't have to announce in loud ringing tones that you *didn't* make it, unless you are pressed to the wall with queries. Let's hope there is more interesting conversational repartee at your table than the source of the entrée.) A frozen entrée can be thawed in a slow oven in an hour. Don't try to hurry it in a hot oven, as the outside rim will get scorched and the inside will still be a block of ice.

Make friends with whatever restaurant you plan to attack for take-out food. Did you know the Brown Derby restaurants, on Vine Street, in Hollywood, as well as in Beverly Hills, have everything on the menu available for transport? The Cobb Salad makes a big hit with out-of-towners. Take a container for this if you want it to look fascinating on a

buffet table; they do a beautiful art work of this assemblage. One order will serve two or three people, depending on the rest of the menu.

The various Jurgensen's Grocery Co. stores can provide you with top Eastern beef served up as stroganoff, stew or beef Burgundy. Or if you're packing everyone off to some romantic grotto away from oven and utensils, you might want to try the Jurgensen cold dinners, originally developed for Hollywood Bowl-goers. The selection includes fried chicken; an enormous beef, turkey, pastrami and corned beef sandwich (all the bread is Jurgensen-baked and terrifically fresh); a beef roll spread with cream cheese and caviar; or a turkey roll with sweet gherkin, swiss cheese and brandy preserve. You can also slice the beef and turkey rolls widthwise and serve them as a cold hors d'oeuvre. And their Roquefort cheese roll, sold by the pound, with slivered almonds all over it, even though *WWD* has decreed this "out," is still a favorite cocktail accompaniment.

San Francisco Addendum

by Ruth Miller

In San Francisco many of the finest restaurants prepare food to take out, but they'll never admit it, no matter how much you persist. So unless you know the manager or maître d', it's better to patronize the multitude of smaller restaurants that will gladly oblige the jiffy hostess.

Those who still hunger for the great cannelloni and lasagne they used to get at Oreste's Restaurant, now defunct, can get the same delicious pastas to take out at Orsi, 375 Bush (981-6535), run by the Oreste's people. (They also have a sensational green herb sauce that can be used on roast beef.) For F.F.F. (fine French fare), Le Marseille, 3028 Taraval (664-3879), can be depended on, as well as Claus and Gigi's Kitchen, 1525 Irving Street (681-9111), well known for its pork, veal, chicken, beef and shrimp dishes, French and German.◆

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CALENDAR

Places to be scenery

by June Gader

THE ANTIQUE SCENE...SAN DIEGO ANTIQUE SHOW. Start the New Year with some new finds and breathe fresh sea air while you're there. Jan. 3-5, Sheraton Harbor Island Hotel. SEMI-ANNUAL SANTA BARBARA ANTIQUE SHOW. Not too large, always pleasant. Go early and lunch at the Biltmore. Jan. 25-27, Earl Warren Showgrounds, Santa Barbara. PALM SPRINGS ANTIQUE SHOW. What a perfect excuse for a desert weekend. Get there early for the goodies before your friends do. Jan. 31, Feb. 1-3, Riviera Convention Center, Palm Springs. PASADENA ANTIQUE SHOW. Not as large as it once was, but always some good buys. Feb. 15-17, Pasadena Civic Auditorium. SANTA MONICA ANTIQUE SHOW. money. Feb. 20-24, Santa Monica Civic Auditorium.

THE ART SCENE...THE ART COLLECTOR, graphics of *Picasso, Chagall, Calder, Appel, Moti, Walker, Neiman*. By appt. only. San Diego. DE VILLE GALLERY, group exhibit featuring *John Powell* through January. Group exhibit featuring *Manes Lichtenberg* through February. Los Angeles. WEINBERG GALLERY, *Chris Wilmarth* glass sculpture, both wall and free-standing, through February. San Francisco. HOOVER GALLERY, *Vasica* nonobjective oils on canvas and *Lemmy* acrylic sheets with polyester resins, January and February. San Francisco. MARY MOORE GALLERY, works by *Benjamin Serrano, Francoise Gilot, Fritz Scholder, Charles Wells*, and *Robert Perine*. La Jolla Shores. LIVINGSTONE EVANS GALLERY, *John-Paul LeJeune*, sculptor in glass, limited editions, signed and numbered; month of January. *Rembrandt and Dürer*, fine reproductions from West Germany; month of February. Los Angeles. HUMBOLDT GALLERIES, paintings on paper—*Bernard MacGarvey, Wesley Wehr* and *Dennis Hunkler* through January. San Francisco. THE SWANSON ART GALLERIES, LTD., original oil by local and California artists. San Francisco. BEVERLY WILSHIRE ART GALLERY, *William Henry Singer, Jr.*, important American Impressionist, 1868-1943. *George Ford Morris*, American sporting pictures, 1873-1960. Special exhibition of 17th-century old masters. All exhibits continuing, Jan.-Feb. Beverly Wil-





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shire Hotel, Los Angeles. GALERIE GREGG JUAREZ, School of Paris, featuring *Michele Cascella* and other members, month of January. *Dietz Edzart and Gustave Nebel,* oils, month of February. Los Angeles. KEITH GIBSON GALLERY, formerly Canrobert Galleries, European oils, contemporary and antique, begin a new policy of fine-arts exhibitions. Los Angeles. CONACHER GALLERIES, wildlife watercolors by *James Lund* and still-life paintings by *Ralph Anderson* through February. San Francisco.

ALSO ON THE SCENE... THE SANTA ANITA RACING SEASON gives you plenty of time to place your bets; through April 7, Santa Anita Race Track, Arcadia. SAN FRANCISCO BALLET opens season in Opera House with *Les Sylphides, Symphony in C* and world premiere of *Mother Blues;* January 19. CHINESE NEW YEAR celebration with Golden Dragon parade, Chinatown; February 2, San Francisco. ANNUAL PALM SPRINGS MOUNTED POLICE RODEO includes stars, old-fashioned pit barbecue, parade; Jan. 26, 27, Palm Springs. MARGARET MEAD lectures on "Women—Primitive and Modern." This will sell out quickly, so don't wait; Jan. 31, Beckman Auditorium, Caltech, Pasadena.

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SOUTHERN CALIFORNIA MARINE ASSOCIATION SAILBOAT SHOW. Choose your favorite yacht; Feb. 15-24, Long Beach Arena. GOLDEN SUN GALA, annual fund-raising ball, Women's Auxiliary of the Desert Hospital; Jan. 31, Palm Springs. VIRGINIA SLIMS OF SAN FRANCISCO women's pro-tennis championships, Civic Auditorium; January 14 through 19, San Francisco. BOB HOPE DESERT CLASSIC, the great golf tournament; Feb. 6-10, Palm Springs. ANNUAL ALL-BREED DOG SHOW lets you see the snobbiest members of your favorite breed, whatever it may be; 9 a.m., Jan. 6, Los Angeles Sports Arena. SPORTS AND BOAT SHOW, January 11, and GOLDEN GATE KENNEL CLUB DOG SHOW, February 2 and 3, Cow Palace, San Francisco. PALM SPRINGS ANNUAL POLICE SHOW BENEFIT. Big-name talent puts on a marvelous show Feb. 16, Riviera Convention Center, Palm Springs. CITY OF HOPE TESTIMONIAL BALL. Annual benefit names City of Hope Man of the Year, Feb. 23, Palm Springs. SOTHEBY PARKE BERNET AUCTIONS are possibly the best scene of all. You can see delicious art and antiques, see all your friends and spend all your money.

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LETTERS
to the editors

The Editors invite any comments, suggestions and/or criticisms. Address:

"Letters"
Architectural Digest
5900 Wilshire Boulevard
Los Angeles, Calif. 90036

Your magazine reflects a consistent quality of excellence that few can equal. I anticipate each issue.

Regarding the increased ads—if they are as interesting as Beckmann's of El Paso, in the November/December 1973 issue, please print more. Beckmann's ad contained a quality commensurate with your magazine. It was first class all the way, even including enough security to print the prices. That ad was great.

By the way, Architectural Digest is the only magazine I receive that does not arrive tattered. Thanks for caring enough to use fine packaging.

Dick Benson
Kansas City, Missouri

As an American living in London, I wonder if you realize how well-known your magazine is in this city—and in Europe, for that matter. It seems that everyone talks about Architectural Digest the minute a new issue arrives. That Hong Kong apartment in January/February 1974 was one of the most exciting features I have ever seen and when I am next in the United States I will be sure to visit the Maison de Ville Hotel in New Orleans.

Mrs. Channing Dickinson
London, England

"Indoor Pools," in your January/February 1974 issue was a hoot. I know that was tongue-in-cheek and it's great to find a touch of humor in a magazine such as yours. But the Garber-Kennedy residence is typical of the kind of thing I think you should get away from. The grand manor. Living that way today is an exercise in irrelevancy.

Joan Goldman
New York City

Thank you for the article featuring the Tudor home in Darien, Connecticut.

Thank you for the article featuring the Johnson ranch.

Thank you for the article featuring the work of Otto Zenke.

Now a few suggestions: More photographs showing exterior views of featured homes. Also, simple floor plans of homes featured.

My library boasts twenty-seven years of the Architectural Digest in their original mailers. Sorry – not for sale.

Robert Grajewski
La Salle, Illinois

"Un-decorated Look for Darien," November/December 1973, is a sad commentary on Everett Brown's mindless acceptance of "egalitarianism" that he must avoid so much that is beautiful because it has aristocratic or "status" connotations. Equality exists in one's rights under the law but not in personalities and the way one expresses his personality in his home. Subscribing as he does to artistic mediocrity, he does not belong in the profession of interior design.

Ronald Robert Hull
Pleasant Unity, Pennsylvania

First, allow me to commend you on your section entitled "Letters to the Editors." Not only is it an exponent of Architectural Digest's honesty, but it reaffirms what your magazine portrays – to each his own. And it is the encouragement of this very individualism which has developed us into avid readers for many decades. We have thoroughly enjoyed reading about and viewing some of the most delightful residences around the world.

But particular interest arises when the home of someone known to us is featured. I refer to the Colorado ranch of Mr. and Mrs. Deane Johnson—a truly comfortable and elegant, but unostentatious retreat. I'm certain Colorado will benefit from Mrs. Johnson's savvy, discretion and finesse – as did Detroit. Her homes have always stood out as examples of good taste.

James J. Porcarelli
Grosse Ile, Michigan

Please enter my subscription renewal and let me thank you for your wonderful magazine. It puts all other home-furnishings publications to shame.

Lynn Laskin Interior Design
Springfield, Pennsylvania

After seeing Jay Steffy's beautiful photography in your magazine for the last year or so, I was fascinated to see his interior design for a client in the January/February 1974 issue. However, I think he should stick to his camera.

M. Plummer
Chicago, Illinois

Your first issue of the year was the best of all your years. Congratulations to you, especially for showing the work of Jay Steffy, who seems to be the only interior decorator around today who understands glamour and romance.

Renny Brookslander
West Hampton, Long Island

I think you will probably want to photograph our house for your magazine when you are next in our area. We have acres of the deepest shag wall-to-wall carpeting, antiqued mirrored walls, flocked wallpaper and swag lamps in every room. Most of the furniture is gold and white. My husband and I designed the architecture as well as the interior and, if we do say so, it looks like a miniature Versailles. Please let us know when you can come.

Mr. and Mrs. John Rogney
Washington, D.C.

I miss all the California homes you used to show so much. Please bring them back to us.

Virgil Locksley
Boston, Massachusetts

Thank you for the international look you have given the magazine. All those California homes you used to show ad infinitum blurred into one after a while.

Mr. and Mrs. George Harris
New York City

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An open letter to Mercedes-Benz owners.

The news about the energy crisis and possible fuel shortages concerns us all, and so I would ask you to consider an important fact: You own a Mercedes-Benz.

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Now we are all required to reduce driving speeds and asked to limit the use of our cars. Nevertheless, the automobile is — and will continue to be — the primary means of transportation for all of us.

Remember: You own a Mercedes-Benz. The finest car that hearts and hands and minds can produce. I think that, on reflection, you will agree that your Mercedes-Benz offers you unique advantages. Especially in light of today's energy crisis.

Sincerely,

K. Nordmann

K. Nordmann, President
Mercedes-Benz of North America, Inc.



Park Avenue Profile

Interior Design by Joseph Braswell, AID

Homer Langdon, sporting a natty gray flannel suit, settles into a puffy gray flannel sofa and pours from a bottle of Mercier Brut '66.

The publishing executive, along with his wife, Victoria, and designer, Joseph Braswell, is celebrating the completion of a project that has occupied much time and energy during the past fourteen months—the decoration, under the guidance of Mr. Braswell, of a twelve-room apartment on New York's Park Avenue.

With marble fireplaces, high ceilings and slim, brass-bound French doors leading to three terraces, the rooms—formerly owned and decorated by international tastemaker Mrs. Byron C. Foy—seem more suited to a quiet Paris street than to bustling Manhattan.



"With the basic design and proportions of the apartment, we could have simply thrown a mattress into the drawing room and the place would have been livable," Mrs. Langdon laughs, adding that while the design and decoration of her home is important, function is what really matters. Before the first nail was pounded, she drew up a complete, concise list of what she felt the apartment needed. "It took six or seven pages. If you live long enough, you know the functioning of a home is as important as its form."

Moreover, the Langdons insisted that every bit of furniture from their previous home be incorporated. "It landed in different rooms, needless to say, but it's all here," Mrs. Langdon confirms proudly.

In designing the apartment, Mr. Braswell also took into consideration the Langdons' energetic business and social lives, plus divers other interests. Mr. Langdon, a wine connoisseur and a member of the Confrerie des Chevaliers de Tastevin, needed a thermostatically controlled wine cellar. Mrs. Langdon, a self-confessed clothes addict who shops at Adolfo and Veneziano, one of Manhattan's choicest boutiques, and who picks up shoes by the dozen at Helene Arpels, required acres of closet space. "I can't bear to throw clothes away, so I have to be organized. Every bit of space you see in this apartment is matched by the same amount for storage you don't see."

Also, top apartment priority was easy convertibility. Mr. Langdon might seat up to a hundred and thirty-five business associates at dinner, or Mrs. Langdon might host a small soirée for friends from the Alliance Française, where she studies. The setting must be comfortable for both. "We wanted elegance with livability, luxury with warmth," says Mrs. Langdon practically. Moreover, there were those gaming instincts to be considered. "We've played backgammon for ten years," explains Mr. Langdon, between sips of champagne, "and we also have a roulette wheel and a blackjack table—all need space."

A visit begins at the elevator, which purrs up from the wood-paneled lobby of the building, constructed in 1929, and opens onto a small foyer restored to the original period architecture. Eighteenth-century glass panels the walls and bronze hardware duplicates the original fix-

Designer Braswell restyles Byron C. Foy apartment for publishing executive

Opposite: Eighteenth-century Coromandel screen creates dramatic backdrop in marble-floored Foyer furnished with Louis XVI chairs.

Photographed by Norman McGrath



Régence boiserie in Living Room belonged to Mrs. Byron C. Foy. Carpet is 18th-century Aubusson.

tures. The foyer leads to the heavy-traffic area in the apartment—a large L-shaped gallery connecting the dining room, drawing room and library, and leading to the Langdons' personal quarters.

With sparkling white Italian marble floors and friezes worked in a Louis XVI style, the area is sparsely furnished—by design. "It's a public kind of place," as Mrs. Langdon puts it. "It's an introduction to the other rooms, and we wanted to stress the architecture more than furniture." Across from the entrance to the gallery is a large mirror over a marble-topped console surrounded by Louis XVI woodwork and inset with a large terra-cotta medallion. In the corner, a fine eighteenth-century Coromandel screen adds an additional focal point.

Three marble steps at one end of the gallery approach the dining room, paneled in aubergine cotton twill offsetting magnificent red and gold water-taffeta curtains. An unusual silver and brass chandelier in the Louis XVI style hangs over the nineteenth-century Directoire dining table. "We refinished the center leaves to match the



Scalamandrè floral stripes match velvet of Braswell-designed sofas. Furniture is Régence.

original table so it could be kept open," explains Mr. Braswell, leading the way.

As in all the rooms, there is a certain symmetry to the decoration: a false door has been added onto one wall to balance the other one to a supplementary kitchen where china, crystal and Mr. Langdon's wine are stored. Here the original marble floor is uncarpeted and one wall remains unaccompanied by furniture. "We're still looking for the perfect piece to house Mrs. Langdon's porcelain collection," Mr. Braswell explains.

At the other end of the gallery is the room that perhaps best reflects the original spirit of the apartment. As the designer says, "The drawing room was more a problem of restoration than decoration." This long rectangular area glows with yellow ("Mrs. Langdon is a Leo and all Leos seem to like yellow," declares Joe Braswell). The furniture establishes the room's sunny complexion: plump yellow and cream striped sofas, buttercup-yellow Louis XVI chairs and a pair of specially designed Régence-style ivory moiré couches. And—in keeping with







Left: Tailored look of the Library is emphasized by shuttered doors, suedelike wallcovering and gray flannel upholstery. Chairs are Louis XVI bergères and the floor is 18th-century *parquet-de-Versailles*. Television set can be concealed with façade of false books. Above: Seventeenth-century Flemish chandelier illumines scenes of provincial France, bust of Roman emperor Caracalla and 18th-century Italian obelisks against stainless-steel chimney break.

the "classic and modern" mood of the apartment—a chrome and glass game table with four restored Louis XVI chairs. All of the boiserie was originally chosen by Mrs. Foy when she decorated the apartment years ago. "The walls were scraped and restored to the original woodwork, then finished with eighteenth-century-type water paint," Mr. Braswell relates. "Moreover, all the baseboards are the original marbleized wood."

To the basic fixtures, the designer added a mirrored panel at one end of the room, duplicated the library's oak *parquet-de-Versailles* floors and added the same type of Régence marble mantel used throughout the apartment.

More ivory moiré covers the walls of the long hall connecting the living rooms to the Langdons' raspberry and green master bedroom. Completely redesigned, this area incorporates his-and-hers bathrooms—"It's truly uncivilized not to have a bathroom for each member of a family," insists Mrs. Langdon. His has a television mounted in the black and brown formica wall over the bathtub so he can soak and watch baseball simultaneously. The dressing room—scattered with miniature porcelain *objets d'art* and lots of Mrs. Langdon's favorite perfume—leads from her bathroom to the bedroom, where the fireplace, set into a paneled raspberry velvet wall, is framed in apricot-glazed woodwork. The color scheme was determined by Mrs. Langdon's green brass-bound horn desk. "We just threw fabrics over it and worked the colors from there."

For designer Braswell, there's no doubt that the library is this apartment's breath-taker. In contrast to the oft-reiterated bronze and brass, in this immensely livable room, he used stainless steel as the accent metal. The wallcovering is fabric—this time a rusty-brown suede-



In the Dining Room, delicately grained white marble floor contrasts with aubergine cotton twill of walls and figured watered-silk drapery fabric from Brunschwig & Fils. Mahogany table is a signed piece of the late 18th century. Trumeau is Louis XVI.

cloth. The Italian marble fireplace is mounted on a sheet of stainless steel, stretching from floor to ceiling.

Matching *bibliothèques* flank the door, and a gleaming Flemish chandelier hangs over Mr. Langdon's favorite gray flannel sofa. Separated by a table supporting a treasured collection of Italian marble obelisks, a matching sofa faces the color television hidden behind a bank of false book bindings. "We've worked out a way to conceal all the sets in the house," Mrs. Langdon says. "I simply don't think they're attractive."

Dusk settles over the view from the Langdons' library terrace. A houseboy pads in to light the candles the Langdons love so much throughout their new home.

Victoria Langdon concludes, "Decorating was a lot of work, but it was fun—like a different present arriving every day."

And Homer Langdon sums up: "Elegance is back. We like to entertain here. Every four months I'd like to invite friends to a white-tie get-together. The apartment is a background; that's why it's so good for people." ❦

"It's truly uncivilized not to have a bathroom for each member of a family."





Left: Upholstered bed inset in boiserie-paneled wall of Master Bedroom is framed by curtain in Brunschwig & Fils fabric. Carpet is period French. Right: Daughter's Bedroom has Polish bed draped in block print. Wallcover is ticking. Rug custom woven in France.



Robsjohn-Gibbings

Interior Design by T. H. Robsjohn-Gibbings



"I met him in 1941. He had such great adaptability to create furniture for the setting. Three chairs that he designed in 1949 have never been equaled. They will be classic forever. He is the da Vinci of furniture."

Carl E. Fowler
Former Executive Vice President
John Widdicomb furniture

"He had an enormous effect on me. It was the first time I ever saw pure talent and he taught me a great deal about purity of design. It was the first time I ever saw anyone do very expensive decorating and designing that was completely simple and pure, not the least bit elaborate; it taught me a great lesson."

Designer Anthony Hail

The subject of these remarks is Terence Harold Robsjohn-Gibbings, a native of Great Britain, naturalized citizen (and taxpayer) of the United States, currently and for the past ten years resident of Greece.

Gibby, as he is known to his intimates, has sharply honed his sense of taste on the broad whetstone of knowledge, taste based on meticulous scholarship. Diverse in his interests, versatile in his talents, he airs his opinions from the best of vantage points. His expressions of disdain for the awkward, the maudlin, the ugly, the conforming, have not softened since he wrote *Goodbye, Mr. Chippendale, Mona Lisa's Mustache,* and *Homes of the Brave.* "The world progresses by the strength of the individual—those people who create in depth."

He names Frank Lloyd Wright as one whose contribution has held; "You don't have to accept en masse what he has produced, but there is a quality that is basic to fineness—there are values that are eternal values."

At home in Athens with the legendary designer of classic furniture

Photographed by I. Ioannides and L. Bartzioti







The designer is quick to criticize the substandard—perhaps especially in the so-called greats of modern art.

"I'm fascinated by all the laudatory obits on Picasso, but *Time* said the recent exhibition of his last works was appalling. I think his early works were sincere. Picasso was derivative—he was not that much of an originator. He used as his prime sources sculpture of Oceania, of Africa, the early artifacts of Byzantium.

Previous pages: Marble lion guards the Entrance Hall, standing majestically on base of ivory lacquer. Living Room furniture, designed by Mr. Gibbings, includes table lamp in white Pentelic marble and a painted bench with calfskin cover, from his classical Greek furniture group. Engraved portraits are by Louis Dupré, a French artist traveling in Greece during the early 19th century. Above the beige leather sofa, an 18th-century firman on parchment, from the Turkish occupation, illuminated with gold. Left and above: In the Entry, rustic designs from Greek islands and countryside include a wicker buoy, wooden beaters for washing clothes in the sea, and a Skyros shepherd's crook. Donkey beads festoon a skull used on farm fences to ward off the "evil eye." Based on research and designs done by Mr. Gibbings in 1934, the white lacquered chairs, seats strapped with leather thongs, were recreated from a 5th-century B.C. chair for a 1961 exhibit in Athens, "opened by the late King Paul and Queen Frederica of the Hellenes." Marble lion's foot from Delos. Opposite: Greek drawings and sketches surround a 19th-century French lay figure on the Gibbings-designed lacquered table.



"The critics never spelled this out; he was used as a god in the art world by priests of modern museums. They never said, 'This is a man who has used for the first time primitive artifacts in modern paintings.' It is the business of critics to bring to us a rational explanation of what's being done."

In his concept of America today, he says, one word keeps recurring: ephemeral. "It's a curious thing—Americans have an extraordinary open-mindedness toward what is new. They're willing to look and to accept what's new. It's good, but it also can be a danger, because with that comes the ephemeral."

Ephemeral is not necessarily derogatory; it's not a smear word, he modifies slightly, but one is very much aware of the classicist speaking, the purist with a passionate concern for the relationship of form and matter.

A brilliant originator himself (his associate for thirty years, Carlton W. Pullin, says, "He can design practically anything—furniture, interiors, jewelry"), Mr. Gibbings does not idolize or idealize originality. He praises the role of appreciation. Those who prolong good design are second only in importance to the originator.

The Athens home of T. H. Robsjohn-Gibbings and Carlton Pullin is a perfect example of the timeless style of Robsjohn-Gibbings the man, the originator and the purveyor of faultless taste. The residence is situated in what Mr. Gibbings describes as "not a very smart section of Athens," less than a block from the classic Greek architecture of the Parthenon.

A plaque on one wall of the living room holds two small pieces of the Parthenon, rescued by Mr. Gibbings from a workman's scrap pile during a period of restoration on the Acropolis when the earth from excavations was not screened. Other treasures of classic time are perfectly displayed in the room, while bookcases and shelves are used to store the designer's rotating collection.

On another wall hangs a framed document from Ottoman times, across the room from a Matisse-like piece of silk used to demonstrate the use of colors to students. The style of the furnishings is simple and pure. Two chairs and a sofa are covered with very pale beige, very practical fabric.

Mr. Gibbings discusses his most recent work, a wing of the Benaki Museum, done in exquisite honey-warm tones of marble, wood and bronze—and an earlier work, a collection of classic furniture adapted from friezes of the Golden Age and now forming a permanent exhibit at the Saradis galleries. This project followed a recently completed resort hotel on the island of Antiparos, where he and Mr. Pullin spend their summers and have started building a house. Of course, Mr. Gibbings will be responsible for the entire design, "a Renaissance man," says Carlton Pullin, with an ever more twentieth-century philosophy: innovate and conserve. ❦

One-of-a-Kind Jade

China's Most Precious Stone

By Joan M. Hartman



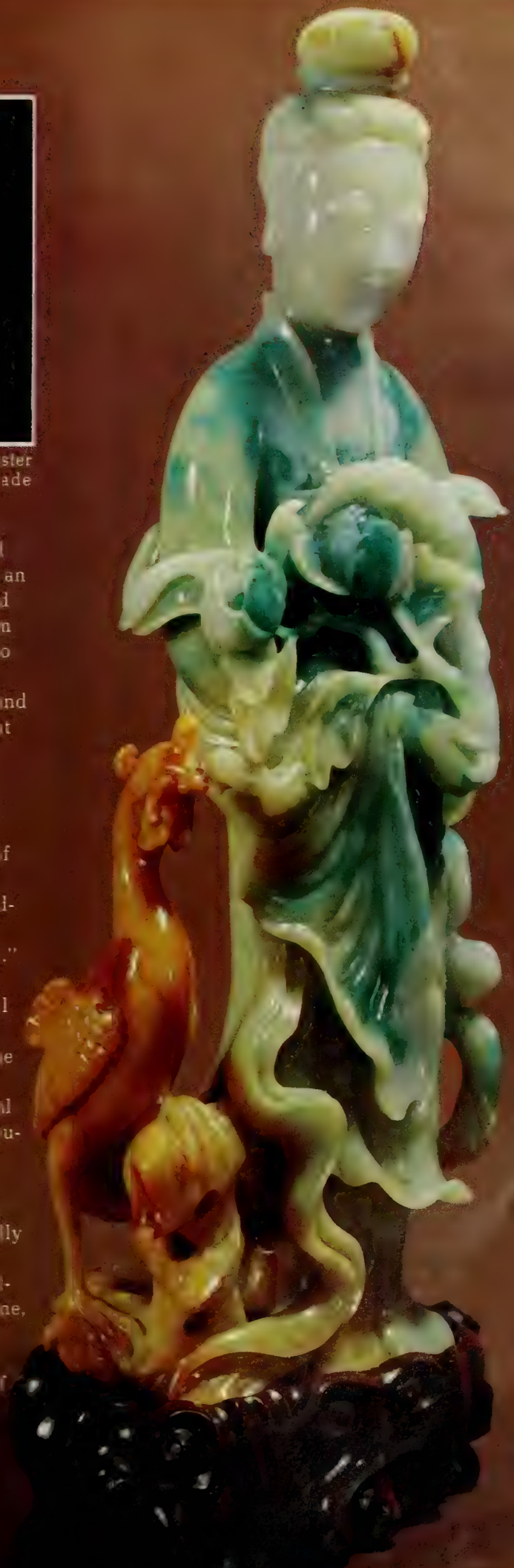
Yellow jade pagoda originally presented to President Sukarno of Indonesia by Chou En-lai and the Peking Government. Tung-Chih period, Ch'ing dynasty (1861-1875). Paul Mizrahie collection at Art Spectrum, Los Angeles.
Photographed by Fritz Taggart



Figurine of actual Chinese prime minister much loved for his generosity. Jade House, Chicago.
Photographed by Hedrich-Blessing

Emperor K'ang-hsi, who reigned from 1662 to 1722, wrote that an effective remedy for robbery would be to eliminate jade and pearls from the empire, leaving "no valuables to steal." From time immemorial, the Chinese have associated spiritual and moral values with jade. The ancient text of the Li Chi claims, "Benevolence lies in its gleaming surface, knowledge in its luminous quality, uprightness in its unyieldingness, power in its harmlessness, purity of soul in its rarity and spotlessness, eternity in its durability, moral leadership in the fact that it goes from hand to hand without being sullied." Jade plaques signifying rank were bestowed upon officials of the royal court. And archaeologists have recently verified traditional Chinese literary allusions to jade shrouds made for royal interment; the burial suits were composed of several thousand jade plaques linked together with gold wire, covering the body from head to toe, the orifices of the body stopped with jade, all hopefully assuring the soul's safe arrival in heaven. Even modern Chinese writings refer to this most precious stone, yü, as emblematic of integrity and honesty. The Chinese gentleman takes care to preserve the "jade" of his good name.

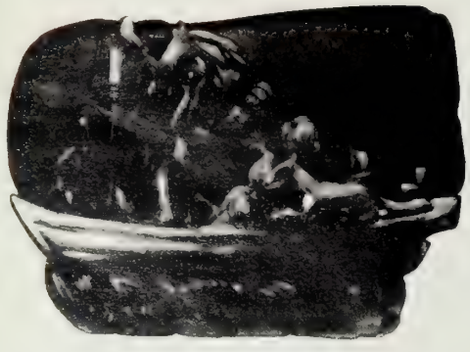
All illustrations are the selection of the editors.



Ruler of the immortals, queen mother of the West with phoenix. Ch'ien Lung period, circa 1736-1795. J. F. Chen Orientalia, Los Angeles.
Photographed by Robert Webber

Of the two forms of jade, nephrite and jadeite, the former is the one carved by Chinese craftsmen from prehistoric times to the present, imported from eastern Turkestan, present-day Sinkiang Province. Its colors range from light to dark ("spinach") green, black, brown, yellow, white (including a gray-white striated type often referred to as "mutton fat"), gray and combinations of these. Jadeite, first imported from Burma during the late eighteenth century, is emerald green at its best, often juxtaposed with white, sometimes with lavender streaks. Neither nephrite nor jadeite manifests deep pink or cardinal red.

Certain kinds of quartz, simulated glass and many minerals resemble jade. For instance, serpentine, frequently labeled "new jade" or "onion jade" by enterprising merchants, is usually a pale translucent green with brown areas. Nephrite sometimes has a wax-like surface which can be confused with soapstone, a much softer mineral carved by the Chinese in the eighteenth, nineteenth and twentieth centuries. All of these stones—jades and look-alikes—are assiduously worked by Mao's artisans today. The only sure test is a stone's specific gravity and structure, measured in a gemological laboratory against established standards. The knife or scratch test is not foolproof: a stainless-steel blade will bite into jade; a few other gems are as hard as jade; and some types of nephrite are softer than the standard variety.



Voyagers and boat. Jade House, Chicago.
Sketch by David Jarvis

Neophytes are often enamored of vivid colors, intricate cutting, long, loose-ring chains, the ultimate in comparatively modern technique. Thus, jades of earlier periods, often carved of material muted in tone, duller in sheen and less spectacular, do not exact as high a price. "Imperial jade," reputed to have graced one of the imperial palaces, is usually assumed to be the finest quality. Unfortunately, the term has become a rather commercial reference tool and cannot be relied upon. Also, the styles of jades labeled "Ch'ien-lung" (late eighteenth century) varied little into the nineteenth and twentieth centuries, making it difficult to distinguish the later from the earlier vintages. A similar problem exists for jades of the Ch'ing Dynasty, last of the monarchies in China, which managed to sustain itself to the year 1912. In general, it is well for the collector to question stories of royal provenance, to require authentication of the stone and to compare the jade under consideration with similar pieces in reputable publications.

Despite the fact that firmly established carving methods remained mostly uniform from early times, the diverse color properties of nephrite and jadeite and the artistic imagination of the Chinese lapidary combined to produce one-of-a-kind examples of extraordinary refinement. For instance, a white hand might be carved to emerge from a dark cloak, or green birds perch on a brown branch, taking advantage of the color distribution in a particular piece of jade. Or, retaining the outer "red" skin (actually a rust-brown tone) which often lies under the gray outer crust of the uncut or rough boulder, the carver may cut in high relief, cameo style, against a pale white or gray ground.

Jade carvings incorporate a variety of tales and symbols that reflect religious and philosophical tenets as well as simple folklore. Mountain scenes studded with trees and pagoda roofs depict philosophers and poets contemplating nature's grandeur, the Taoist view of season following season, the inevitability of life's span. Confucius might be shown expounding his code of conduct for the righteous man. Dragons (good omens in Chinese mythology) cavort with energetic freedom amidst clouds, chasing the "Precious Pearl," Buddhist symbol of wealth and good fortune. Quan yin, goddess of Mercy, stands serene, ready to offer help when it is solicited. The *fêng-huang*, or phoenix, with long splendid tail feathers and crested head, brings peace and prosperity to the realm. The flexible tendrils of the citron, a fruit native to China, are likened to the fingers of Buddha's hand. Various flowers signify happiness, joviality, marital bliss; the plum blossom peeping through cracked ice is the first sign of spring; the lotus, which rises white from the muddy waters below, is emblematic of purity; the mulberry assures comfort on the hearth. All of the dreams, hopes, prayers and practices of a people are captured in these jades.

An appreciation of Chinese jade—the material, period, symbolism, carving—is enhanced by intimate association with as many examples as possible and the study of books on Chinese history and culture. Each piece offers its own identification puzzle, wherein lies its unending fascination. For each one is a clue to the vast empire that was and is China, to the people who embodied their deepest beliefs and emotions, their rich heritage, in these magnificent works of China's precious stone.

Chinese-art historian and lecturer Joan M. Hartman is the author of *Chinese Jade of Five Centuries*, numerous journal articles and a text coordinated with slides, entitled *Introductory Survey of Chinese Art*.

Top left: One of four emerald-green solid jade panels depicting gardens. Commissioned by Emperor Ch'ien Ling in the 18th century. Neiman-Marcus, Dallas.









Top right: Three children playing with a goat under pergola. Circa 1821-1851. Bulgari, Rome. Photographed by Cristina Ghergo. Bottom left: Multicolored jade vessel, gourd-shaped. Manheim Galleries, New Orleans. Bottom right: Fine rare lavender jade vase. Rare Art, New York.

"Today's time of trouble could be over sooner than it has suddenly become fashionable to fear, depending on the speed and smoothness of the transition from the present condition of paralysis in Washington to the caretaker government clearly overdue. For the moment, however, the people who were scoffing at the mere suggestion of problems in the offing are giving up hope of solutions. There are many and they are waiting to be grasped—before any new 1929 need hit."

Investing:

Trick or Treat in Today's Treasure Market?

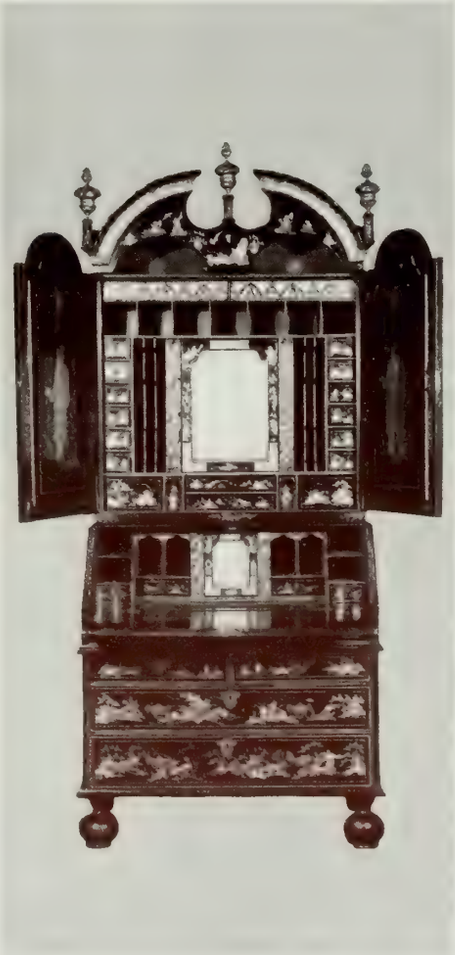
By Eliot Janeway

America is concentrating on a new leisure-time preoccupation. Worrying about money is the name of this game, and it is no fad. Overnight, everyone needing to make more money—and who doesn't?—is running scared of making less or none at all. Even the "have a lots" are frozen stiff about what to do—not to keep it, but to keep the use of it.

After a carefree generation of improvising new ways of flinging fun dollars around, the country is being jolted into the necessity of making sober sense of new ways of working—including new ways of working money. The spectacle of costs rising as abruptly as earnings fall is sharpening the suspicion that our new trouble goes deeper and is fated to last longer than any mere business cycle en route to the promised land.

Across the Pacific, but still too close for comfort, another unfamiliar spectacle is surfacing as an apparent comfort and unfolding as a real threat. The oil crisis has already hurt Japan worse than it will hurt us. She has just gone bust with a bang. If Japan could wake up to find herself fresh out of money, who couldn't?

Nowadays, it seems, as the Japanese money-slingers go, so go the high-powered markets for high-living luxuries. The twin "AA" markets—for art and antiques—have by no means been the only ones gunned by trigger-happy Japanese bidders. French wines went out of sight in New York as fast as they were brought within reach of Tokyo. Ireland's highest priced race horses are Japan's highest cost show horses.



Queen Anne bureau from the collection of Merle Oberon, previously in the collection of the Duke of Windsor. Courtesy, Sotheby Parke Bernet.

Moreover, while the Japanese were still paying up for the privilege of bringing home everything of interest not nailed down, they showed no prejudice against utility or, for that matter, fertility—lumber, cotton, even a prize breeding boar.

Real estate, even more than art and antiques, attracts the big money at the top of big booms. The indiscriminate acquisitions of the Japanese prove it. "They'll buy any property so long as it's over-priced," was the first word the American real-estate fraternity tipped about them. "If they'll buy the St. Francis Hotel in San Francisco, they'll buy anything," was the last.

Wall Street, for all its notorious addiction to emotional excesses of its own, was quick to learn the hard way to take a realistic view of the boom-time Japanese impulse to buy anything in sight for more than anyone else would or could pay. "When your best Japanese customer clasps you by the hand, looks you in the eye, and assures you that the bloc of stock he has just bought from you will be held for his grandchildren," the professionals there say, "you can expect one of your competitors to offer it for sale the first day its price goes up."

The art and antiques markets, both

of which follow the stock market, are less liquid and, therefore, more volatile. The Japanese have demonstrated their agility in turning on a dime to cash millions at a clip out of stocks. When they did, the stock market was broader and easier to trade than it is now. The art and antiques markets have yet to demonstrate their ability to withstand any selling pressure at all. Confidence that art and antiques will hold at their well-advertised record prices, let alone set still higher records, is on notice to reckon with the preference the Japanese showed for hit-and-run tactics on the Stock Exchange floor when they were flush and flaunted it. Now that they are busted, and don't care who knows it, they are primed to test the ceilings on auction-gallery floors.

But the meaning of the dramatic Japanese advances into and retreat from American markets is more fundamental than any mere price action in any or all of them can suggest. Their retreat is signaling a pendular swing in spending priorities—and not just in Japan. While the Japanese were on their long slog making it, austerity was their life style. Their splurge on conspicuous consumption was long delayed and short lived. The custom of entertaining outside their small and frugal homes was dictated by their commitment to their strict version of the work ethic. They delayed their dramatic raid on the Western treasure markets until after they felt rich. Now that the Japanese feel poor again, participants in the Western treasure markets will come under pressure to manage without their buying and—especially if "AA" prices stay up!—in spite of their selling.

The Japanese had taken over the same bid-topping, market-making role in the treasure markets that the money-managing institutions had been asserting for many years in the stock market. The forced retreat dictated by Tokyo has sharpened the parallel between the two markets. Each was dominated by big names.

Everyone knows about the scarcity value of classic art and also, by definition, of antiques. Real estate enjoys the same distinction—after all, no government has yet figured out a way to print land. But scarcity value provides no insurance against market shakeouts for over-bulled prices in any market once speculators run out of money and into trouble. The stock market gave the scarcity-value theory a big whirl, and a still bigger fall, before the treasure markets took it over. Lest we forget, not too many years ago, repeating the cliché that "There's a scarcity of stocks" sounded as sophisticated at cocktail parties as bragging about art and antiques buying coups still does today.

The distress racking both the stock market and the real-estate market is a portent for the topside of the top-heavy treasure markets—just as their previous prosperity provided an underwriting for them. Litanies to IBM as a great company will not circle magic rings around old highs for the stock or protect true believers against new lows. The treasure markets are even thinner, even more dependent on fewer buyers on a bigger scale and, consequently, even more reversible.

The quality topside of the treasure markets has been inspiring stubborn confidence from its devotees—for a very persuasive reason. It has been strong, and getting stronger. But the same loyalty was inspired by the same side of the stock market—but only so long as it did. Cupboard love requires constant feeding, and on a steadily enriched diet. Listening to bromides about hedges against inflation will not buy a hedge against the deflationary consequences of inflation. The collapse of the high-flying markets which run on constant injections of big doses of cash are classic deflationary exhibits at the top of the inflationary sick list. If the Japanese can go broke and IBM can be broken, the auction patrons at Madison Avenue galleries can start to send their stuff instead of their money. The answer is to make sense with your investment dollar.

How to go to work putting money to work? Begin by recognizing that today's inflationary crisis is the first ever to be putting a premium on cash; and, what's more, to be finding the banks safe to run cash into and willing and able to pay inflationary rates of return for deposits of it. Move forward to the recognition that the mighty atom known as the dollar is, like all atoms, eminently splittable—into a cost-of-living dollar and an investment dollar.

Flip generalizations about the dollar losing value apply only to what, in my handbook, *You and Your Money*, I call the "hamburger dollar." The investment dollar is gaining value by the day. Its ability to buy more income, more earning power, more shares of stock, more property and bigger businesses has fed on the erosion in the buying power of the cost-of-living dollar.

Consider, finally, the rewards of liquidity amidst the distress of illiquidity. Bargains galore are turning up all over the financial landscape. For the first time since the last depression, bankers are paying depositors, who have real money, to take on borrowers fresh out of it. Money-users with a feel for future values remember that close-in city property came back first "the mostest" after that time of trouble.

Markets, after all, are people in action falling back on the eternal romance of money as a medium of expression.

Eliot Janeway, one of the world's foremost economists, has authored several landmark books on finance, as well as advising presidents, senators, congressmen and private corporations for four decades. He continues to influence the nation's decision-makers in his weekly syndicated column, his financial bulletins, *The Janeway Letter* and *The Janeway Service*, and through seminars, radio and television appearances.

Subscribers interested in receiving Mr. Janeway's guidelines to particular problems are invited to address their queries to him care of Architectural Digest, 5900 Wilshire Boulevard, Los Angeles, California 90036.

Georgia Governor's Mansion



Built in the Greek Revival style associated with the Old South, the Mansion maintains tradition in architecture and interiors.

Architecture by Thomas A. Bradbury, AIA



Finest collection of American antiques in the Federal style

In the exclusive ranks of governors' mansions, Georgia's four-year-old executive residence is unique in several respects. It is said to have cost more than any other to construct and furnish (somewhere in the neighborhood of three million dollars); it houses what is probably the finest collection of American antiques in the neoclassical style contained in any single structure other than a museum; and its planning and decoration were carried out by a Fine Arts Committee comprised of some seventy authorities in various fields.

The building, designed by the Atlanta firm of Thomas Bradbury and Associates, is a classic example of Greek Revival architecture so popular throughout the South in the first half of the nineteenth century. Located atop a gently sloping knoll facing one of Atlanta's most beautiful and prestigious residential streets, the rectangular structure of rose-tone brick forms an imposing sight, surrounded on all four sides by white fluted Doric columns. A grove of massive oaks forms a rear backdrop, while directly in front of the main entrance the waters of a circular fountain play upward in sparkling arcs. The fountain was donated by Mrs. Carl Sanders, the former governor's talented wife, who raised the funds by the traveling exhibition and sale of her paintings.

Patterned after the Fine Arts Committee for the White House, the Atlanta committee was formed by executive order of Governor Sanders. It was headed by Henry D. Green, of Madison, Georgia, a widely known collector and connoisseur of American antiques who has made a lifetime study of the Southern Piedmont area and has been involved in a number of outstanding restorations. The main committee was divided into four subcommittees: Books, Manuscripts and Memorabilia; Garden and Grounds; Paintings and Sculpture; Furniture and Furnishings, whose notable member Edward Vason Jones, of Albany, Georgia, architect and authority on Empire period furniture, later served as consultant to the New York Metropolitan Museum's nineteenth-century America show and is now architectural consultant to the White House.

Assembling the furnishings was a two-year program, both here and abroad. The collection includes items attributed to important cabinetmakers of New York, Pennsylvania, Maryland, Massachusetts and Georgia, plus a number of exquisite antique chandeliers and four antique marble mantels imported from England. Art works include paintings by Benjamin West, Samuel King, Ralph E. W. Earl, John Neagle, Alvan Fisher, Severin Roesen, Thomas Doughty and Martin J. Heade, plus important busts of historical figures, including two by Houdon—George Washington and Benjamin Franklin. A collection of books on Georgia history by Georgia writers fills the library shelves, as well as many first editions by Joel Chandler Harris, Erskine Caldwell, Flannery O'Connor and Carson McCullers.

Through wide gates, a driveway leads into the eigh-

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Photographed by Paul Fogarty







1 3
2 4

1/Niche in the largest Hallway overarches bronze bust of George Washington, by Houdon, 1778. American Federal side chairs (circa 1810) encircle English podium table.
2/In the State Dining Room, early-19th-century reproduction chairs attend a New England accordion-style table attributed to John Seymour. Italian marble mantel and Sultanabad rug (1860) continue the visual largess. *The Preparation of Psyche* is by Benjamin West (1763).
3/The State Drawing Room centers around Aubusson tapestry-weave rug. Chinese export urns and a collection of Royal Crown Derby charms the American furnishings (1790-1825), covered in Scalamandrè silks. Painting by early Philadelphian John Neagle.
4/Cherry-paneled library, with Turkish Tabriz rug, houses Georgia-related books. Pembroke table holds Chinese export porcelain urn lamp and engraved portrait of James Oglethorpe, founder of Georgia.

In the exclusive ranks of governors' mansions, Georgia's four-year-old executive residence is unique....

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teen-acre estate, passing a guardhouse and terminating in a sweep before the main portal. A handsome dark mahogany front door framed in a white hand-carved molding and flanked by leaded beveled plate glass opens onto the vestibule, where a bronze replica of the State seal is embedded in the marble floor. The ceiling border in a neoclassical anthemion motif and paneled walls decorated with pilasters take on depth from the light of a gilt-bronze and crystal chandelier. The Houdon busts, in arched niches, lead into the reception hall beyond, a domed rotunda with circular staircase curving upward around an early nineteenth-century gilded wood and metal chandelier. This hall boasts a marble-topped pier table with canted corners, made in New York City circa 1815, one of four pieces in the mansion attributed to the atelier of Charles-Honoré Lannuier. A gilded wood looking glass decorated with delicately reeded double columns overlooks an important vase of *vieux Paris* porcelain, entirely gilded except for a medallion portrait of Benjamin Franklin done about 1810 after a portrait attributed to Charles Amédée Philippe van Loo.

The State drawing room, properly the most elegant room in the mansion, is brilliant with color. Furnished almost entirely in American pieces of the Federal period, 1790 to 1815, it is keynoted by a large Aubusson tapestry-weave rug of the early nineteenth century. The predominant shades of deep reds and blues were incorporated into the color scheme of the room's furnishings, which include two sofas from Duncan Phyfe's workshop in New York and two Federal wing chairs, all covered in the same brilliant red and gold documentary silk fabric woven for the Red Room at the White House.

Two identical groupings at one end of the drawing room again typify Federal craftsmanship in a pair of carved mahogany card tables with elaborate brass mounts (also attributed to Lannuier) teamed with a graceful pair of Duncan Phyfe side chairs and eagle-mounted girandole mirrors of the 1800s. A pair of cut-glass two-arm Argand lamps hung with prisms, circa 1820, complete both groups.

A room of equal importance is the State dining room, where a rare New England Federal mahogany dining table attributed to John Seymour, a Boston cabinetmaker, extends to a length of more than fourteen feet. Accessories for the table: a French silver-gilt plateau, candelabra, an English silver-gilt bowl. Because it was impossible to locate a sufficient number of matched dining chairs appropriate to the room, an early-nineteenth-century Philadelphia chair owned by the Telfair Academy of Arts and Sciences, Savannah, Georgia, was custom copied abroad for the mansion. Other elegant pieces include a large Persian Sultanabad carpet; a handsome Empire sideboard believed to be the work of Henry Connelly, a prominent early-nineteenth-century Philadelphia cabinetmaker; a mahogany serving table with brass gallery; a pair of "trick-leg" card tables (attributed to Phyfe); and a rectangular looking glass with a painted allegorical panel. Fine Chinese export porcelains, a rare "hong" bowl and five-piece *famille rose* garniture, and a gilt-bronze French clock complete the room.

The only bedroom on the main floor is a charming guest room containing an unusual alcove bed with gilded Egyptian heads and carved animal paw feet (another item attributed to the French master, Lannuier). The French influence also appears in a wallpaper panel depicting Psyche showing her jewels to her sisters, a needlework carpet, circa 1860, and a cylinder-fall desk with "French" feet.

The mansion is so arranged that most public rooms are in the front of the house, well separated from the rear living quarters and professionally equipped kitchen, with its walk-in cool room, set permanently at forty-five degrees, and a huge freezer room.

Private stairs near the family dining room on the main floor lead to the chambers above. Each bedroom is furnished in authentic period pieces and decorated "in the manner." The President's Suite accommodates visiting dignitaries, with a Pennsylvania-made four-poster bed dating from the 1870s. A small guest lounge adjacent to the suite reflects the Federal period in the sofa and lady's writing desk believed to be of Massachusetts origin. Nearby, present governor Jimmy Carter's oak-paneled study adjoins his private bedroom, which boasts, among other fine pieces, an antique tester bed and Regency gentleman's desk.

One level below the main floor of the mansion is a spacious hall, the State Facilities Room, which seats up to three hundred fifty people. With its impressive size and elegant furnishings, the Georgia mansion still retains its feeling of comfort and warmth. The impeccable and timeless taste of manse and grounds is not only a source of State pride; it has achieved national significance. ✾



In the Ground Floor Guest Bedroom, Psyche shows her jewels to her sisters in the wallpaper panel above an alcove bed attributed to Charles-Honoré Lannuier (circa 1815). English needlepoint patterns the floor.



Background screens depict Mario Buatta's own living room, with grapefruit-peel-color walls, lacquered English secretary and 18th-19th-century vegetable dishes. Sofa by Baker, Knapp & Tubbs. Curtain fabric by Lee/Jofa.

In San Francisco

International Design Show

Photographed by Jeremiah O. Bragstad

By invitation, designers came from throughout the United States and South America, Europe and the Caribbean to participate in the first of its kind, the San Francisco International Design Show. The show, which featured approximately 100 room settings, was held at The Showplace.

Among the noteworthy designs was the room by Billy Gaylord, an environment fashioned completely of rubber. Foam-rubber paneled walls in light gray matched the rubber flooring, while the foam seating and sleeping units were covered in navy-blue wool.

"The room is sort of a forecast room, projecting design perhaps in the 21st century," said Mr. Gaylord. "That one room could be a complete living environment, except for a food preparation area, a lavatory facility area. And perhaps that will be the size of a 21st-century apartment.

"There will always be people who will want to live in a warehouse, or a barn in the country, but if you want more convenience in a major living area in the community, you're going to have to settle for less space. So this room is just a projection of how we're going to have to develop more luxuries in less space."

Win Ng and Spaulding Taylor produced a workmanlike kitchen of galvanized steel and natural wood.

"The galvanized idea started in Japan with the galvanized watering can," said Mr. Taylor. "Galvanized has



Michael Vincent and Trey Hoagland cluster neo-Egyptian, Napoleonic and Art Déco pieces for a mix unified by colors from a Twelfth Dynasty Egyptian sarcophagus. Hand-painted frieze of hieroglyphics meanders near ceiling.

been around for a long time, but people are using it in an industrial sense rather than in a living sense. In a way it's a forgotten material. So we thought we would dignify it and put it into a space where people would function.

"The kitchen is obviously not a complete living space. There's a food machine, pots and pans, a Chinese wok, of course. Everything is exposed rather than being in drawers or cabinets. One wall had sleeping bags, back packs and ski equipment. Skis and ski poles are nice-looking things so you might as well look at them instead of hanging up paintings.

"At the other end was the wood shop, with a whole lot of beautiful hand tools, nice electric drills, a Skilsaw. And we put in one of Herman Ng's animals which could have been built with the tools. On the floor some nails were spread out."

Egypt proved the inspiration for the living room setting created by Michael Vincent and Trey Hoagland in beige tones and soft pinks.

"In London about two years ago I found a sarcophagus head, which I bought and then wanted to know more about," said Mr. Vincent. "The idea for the room started with a sarcophagus in the Boston Museum — Ami Magill took it and extracted certain details, mainly the birds in the painting on the boards over the settee, and the marvelous lotus border on the floor.

"The small coffee table just happened to have one short leg and I didn't want to cut it down because I don't believe in low coffee tables, so we just propped it up (with a book). I liked the natural finish on the table so much that I had the big mirror over the fireplace — a sort of Teddy Roosevelt thing, all made out of redwood roots, sliced — I had it bleached and painted to look rather like the little table that's naturally weathered."

Egyptian seems to have a great affinity with Art Déco objects. Even the console table (made of brass and glass by Susan Thorp in the '30s) has this sloping out sort of Egyptian feeling.

New York designer Mario Buatta decided to re-create his own living room, which "nobody else would do," he was certain. But to reproduce that kind of room would take an enormous amount of time and expense. So he did it as a fantasy, which he felt was "more amusing, more fun."

Several pieces of furniture in the foreground — an upholstered settee, an 18th-century Adam armchair, a rug —

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Above: The "clients" of Mimi London, London-Marquis, wanted "a sunny atmosphere that allowed nature to become part of city living." Sculptural furniture is overscaled to create the illusion of more space. Fabric by Brunschwig & Fils.

Right: Hieroglyphically stylized setting by John Hutton combines his own designs in furnishings with a Chanel-copy sofa and hand-thrown urns by Daryl Joseph Collins.







Above: Larry Peabody designs a clean, tranquil background for a person who will "travel, collect and add to it" a changing scene of flowers, pillows, people, birthday cakes. Below left: Designers-ceramists Taylor & Ng organize a culinary center with a dash of antique Irish cast-iron teakettle and early American paintings. Below right: Futuristic look at a functional environment by Billy Gaylord is his prediction of "more luxuries in less space." It's sound-proof, pollution-proof, people-proof: "Even rubber trees."



An Affair of the Heart

Interior Design by Gerald Miller, AID





Sportsman-entrepreneur Jack Kent Cooke's secret love --antiques

The world of Jack Kent Cooke is filled with professional sports, corporate enterprise, a sixteen-thousand-acre cattle ranch and museum-quality antiques.

Canadian born, Mr. Cooke began as a door-to-door salesman and spiraled up to his first million dollars by the time he was thirty-one. In the next thirty years, accumulation became a part of his personal style; he bought the Los Angeles Lakers, the Los Angeles Kings and a large interest in the Washington Redskins. He built his own stadium, the Inglewood Forum, which became a showplace for sports and entertainment in Southern California. And during those same three decades, he carefully collected antiques, paintings and fabrics.

When Mr. and Mrs. Cooke were ready to change the interiors of their residence in park-like Bel-Air, they set out to find someone with their own sense of style. It was a time of testing. Designers were invited to have a look at the ten-thousand-square-foot home; then they were interviewed. It wasn't until Gerald Miller, interior designer from Beverly Hills, stopped the tour, turned and said, "Someone has greatly misinformed you about that chair you call Chippendale; it is Hepplewhite," that Mr. Cooke smiled. "You are absolutely right," he replied, and a match was made.

Jack Cooke has the reputation of directing his interests personally, but in the business of redecoration he turned the entire production over to the designer and moved out of the house for several months.

Behind the mild manner and soft speech of Gerald Miller lies a fierce determination not to compromise. "The worst thing in today's design is the ability of poor designers to market a great amount of bad furniture. Ninety percent of the home-furnishings market is bad in line, design and quality.

"Up to a point, good taste costs no more. You can have pleasing surroundings with very little money. For example, a well-designed lamp is not expensive. The next step up is simply more elegance. The same process occurs in furniture. A well-designed chair costs $150; that chair done luxuriously costs $600. You don't have to go on to the second step."

Known as a traditionalist in his field, Gerald Miller has vision as well as the knowledge to establish a consistent level of taste, quality and mood. Most of the Cookes' furniture had already been acquired, but it stood in a dark, drape-over-drape atmosphere. The designer was to turn the house into a bouquet of color.

The entrance hall, originally done in pink tile and paint, now has an air of light and freshness. Its white marble floor is edged with pots of flowers. With two eighteenth-

Photographed by Max Eckert







Opposite: The marble Entrance Hall establishes a regal ambience, with églomisé-accented chairs covered in Scalamandrè silk, from Princess Palagonia's famous villa near Palermo, Louis XV chandelier and sconces, and console with mirror in Louis XV style. Above left: Baccarat crystal refracts light in the Living Room, where a Louis XV *bergère* and Louis XVI settee and console table hold court. Venetian secretary, Hepplewhite end table and Kerman rug complete the international understanding. Right: a formal English country atmosphere pervades the Dining Room, with Sheraton table, Hepplewhite chairs in Schumacher damask, Adam sideboard and pedestal topped by a late-18th-century knife box. Table is set with Georgian silver: flatware (1823), tureen, sauceboats and four rare George III candlesticks.

century Sicilian chairs of églomisé glass, the area shimmers with reflections from the Baccarat chandelier.

The dining room, which had been closed in by heavy pink curtains, now is a vibrant green, white and yellow. A mirror at the far end of the room both doubles the illusion of space and reflects the handsome Georgian silver the Cookes have collected.

"Each room has a different flavor dictated by the furniture that was there," explains Mr. Miller. "My job was to add the spices to a very good dish."

The living room is a study in the correct piece with the correct upholstery, trim and fittings, correctly placed. It is a series of vignettes arranged to form a French eighteenth-century scenario. Transitional pieces are used with savoir-faire: a nineteenth-century piano, post-Impressionist paintings, an exquisite Venetian desk. Yet essentially the eighteenth century is intact. Gerald Miller, a purist by nature, cautions against unnecessary blends. "Eclecticism should mean the best of many worlds. All too often it is the worst."

Four Louis XVI side chairs in the living room were upholstered in an eighteenth-century silk, the two large *bergères* in scenario damask, with the pillow, back and sides each portraying a different scene. These chairs, carved and gilded on the back, are presumed royal and once surely presided in a grand salon. It is Gerald Miller's forte that an important piece not only be covered in a fabric of the epoch, but that it be positioned now as it would have been then.

A small Louis XV desk in the corner was treated to a palace finish and given a startling blue French leather top. "You should remember Versailles," the designer reminds. "It is a kaleidoscope. People are wont to think of dark colors back then. Not so. Palaces, villas and châteaux were filled with color."

Meticulously avoiding the showplace trap, Mr. Miller saw to it that family collections were used unobtrusively. A Rouault hangs in the living room, an Utrillo in the breakfast room, but they are not emphasized. They blend, as do the collections of Georgian silver and Coalbrookdale china.

The public tends to imagine Jack Kent Cooke as a sports impresario whose mind is filled with nothing but trades and deals, property and promotion. On the contrary, the Cookes are preoccupied with beauty; art, antiques and music are vital to their self-renewal and self-expression (Mr. Cooke is an accomplished pianist and composer). With their many triumphs, this home could easily have been a display of conquests. Instead, beauty and proportion have made it a private sanctuary.



"Eclecticism should mean the best of many worlds;
all too often it is the worst."





Portico dominates Pool Terrace, opposite. Top left: Ribband-back Chippendale chair in the pine-paneled Library accompanies Hepplewhite partners' desk. Top right: Living Room *objets*. In the Master Bedroom, below, one of Mr. Cooke's ubiquitous desks, with Queen Anne chair. Scalamandrè silk trims stripe fabric, unifying the space.



Peripatetic architect assembles memorabilia in Manhattan

Interior Non-Design

Interior Design by Keith Irvine and Thomas Fleming
Photographed by Max Eckert

The philosophy of mixing the contemporary with the old is very much my philosophy," says architect John Carl Warnecke. This philosophy, which makes his architecture notable, is reflected in the New York City apartment that Mr. and Mrs. Warnecke use as a pied-à-terre.

"I decided to take things of my past, things that reminded me of all that I've done and cared about, and go from there." During the three-year period of the decorating project, John and Grace Warnecke haunted auctions, adding modern pieces, Oriental rugs, and *objets* to a nucleus.

The Warneckes became deeply involved in the interior design because "every architect wants to do an interior at least once. Every architect is a frustrated designer. He's got to do a kind of proto-interior-design job with every last detail, but he can't do it because he obviously doesn't have the know-how in certain areas like fabrics or putting certain things together. Obviously you don't do it yourself; you collaborate with someone that you've worked with before."

The chosen collaborators were Keith Irvine and Thomas Fleming, Inc., the firm that did the interior of the Edward Kennedys' house, of which Mr. Warnecke was architect.

"I'm a frustrated architect myself," says Mr. Irvine, "and I appreciate Mr. Warnecke's approach to everything. It's much easier to work with a client with very strong opinions, because you have two strong opinions hitting the same problem. If the chance arises, he loves to argue out every possibility, which produces very interesting and good results.

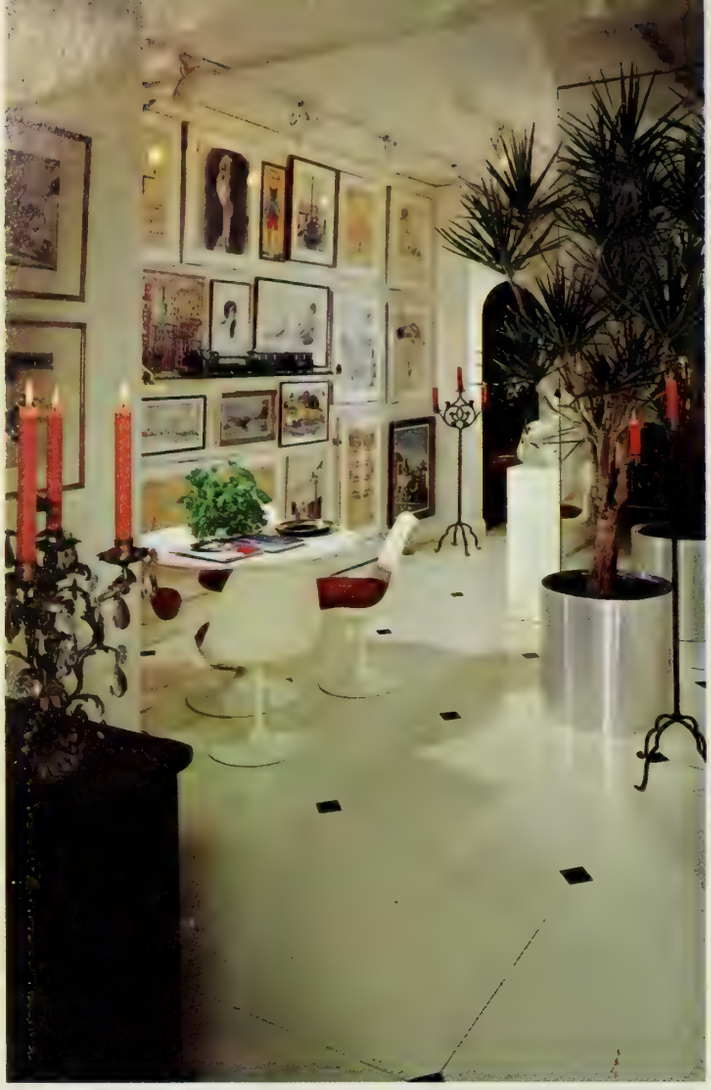
"Mr. Warnecke has great interest in and knowledge of antiques," continues Mr. Irvine, which made their collaboration work well. Mrs. Warnecke was interested in every aspect, also, and her influence quietly infiltrated the work.

But Mr. Warnecke is obviously the dominant member of this partnership. His taste, his ideas are reflected

Delicate Japanese screen, below, shares the Living Room with a rich Sultanabad rug, Wassily chairs and an antique Italian walnut chair with original leather back. Satin sofa and drapery fabric by Lee/Jofa. Right: Molla print wallhanging dominates the multi-patterned Study papered in green malachite. Indonesian cinnabar cabinet and Molla-shaded lucite lamp interrelate with exotic Ashrah rug.







Trompe-l'oeil-mirrored Gallery Hall, where Louis XV cabinet is juxtaposed against Saarinen chairs and table, serves small parties.



Gallery collection includes works by Mr. Warnecke's father. Chair is 17th-century Spanish. Right: Cupids guard neo-Renaissance bed.

everywhere. "I took over more of the three-dimensional aspects, in the sense of the physical objects themselves," he says. "I had to look, find, dig out, although I would still get Keith and say,'Well, how do you like it?' Or we would discuss the kind of object that was needed and then I'd go shopping on my weekends or spare time with Grace.

"I tried to introduce the most contemporary pieces I thought suitable, but I was surprised that there is really not that much good contemporary work you can mix. We really went about as far as we could go, for my taste. I would have no hesitation about going to a period piece.

"I wanted a mix and that's probably because my whole philosophy of architecture is encompassed by buildings that relate to nature, natural environments, and to history and historic environments — modern buildings, functional, yet in the classic traditions."

Mrs. Warnecke's somewhat subtler expressions of taste tend to meld with her husband's, making it impossible to say "this is his, this is hers," as with the successful marriage of the antique and the contemporary throughout the apartment.

It is a small apartment — living room, large entry hall, kitchen and two bedrooms, one of which is also used for entertaining. The concept of the "blue room," as they sometimes call it, originated several years ago when Moroccan-style tenting was at its height. The Warneckes decided to cover the walls in blue print fabric, which creates a good effect under artificial lighting. ("During the daytime it would be a terrible place," says Mr. Warnecke.) Moroccan pillows on the floor and a Panamanian tapestry over the sofa/bed are not disturbed by a more modern piece, the plexiglass coffee table.

For small dinner parties, the Warneckes use the Saarinen table in the gallery which seats six. Up to eighteen guests can be accommodated at the table in the living room, when extended. Some of the striking art and furniture is Cambodian, acquired from James Thompson prior to his mysterious disappearance in the Cambodian jungle.

Dominating all else in the bedroom is a fantastic canopied bed which Mr. Warnecke bought, along with a Georgetown house, from a former Italian ambassador stationed in Washington. "It was just too much for him to contemplate moving again," says Mrs. Warnecke; indeed, it took five men three days to assemble the seven-hundred-year-old Florentine piece.

Mrs. Warnecke concludes: "We took the things we liked, we built around them and tried to make something fun and gay, a little bit magic."



Collecting Old-Master Drawings

By James Normile

Humans have always found blank surfaces irresistibly attractive. Pre-historic man scratched drawings on his cave walls, outlines of animals which by the magic of his imagination he hoped to capture on forays for food and clothing. Children display something of this same impulse when they cover backyard fences, the walls of their homes or school desk tops with scribbles and drawings. Lovers carve initials and sweet nothings on tree trunks; the bored reveries of students mark the blank margins of notebooks; diners doodle on tablecloths. The telephone offers time to pencil *graffiti,* incomprehensible patterns and figures, on the nearest piece of paper or wall. Psychiatrists say this is part of the urge to make ourselves felt, to bring to the surface deeply hidden impulses.



1/JOHANN KARL LOTH (1632-1698). *Hercules slaying a centaur.* Brown ink heightened with white, on gray paper. A German artist working in Venice, Carlotto, as he was called, drew with vigorous, off-balance movement, typically baroque. Courtesy, Zeitlin & Ver Brugge, Los Angeles.

2/FEDERICO BAROCCI (Urbino, 1526-1612). Cartoon for *The presentation of the Virgin.* Black chalk with wash, heightened with white. Study for part of altarpiece in Chiesa Nuova, Rome. The viewer is taken out of the real world to a far-away land. Courtesy, William H. Schab, New York.



3/GIOVANNI DOMENICO TIEPOLO (1727-1804). *Cupids playing in a landscape.* Pen and wash. The drawing retains much of the energy of the 17th-century baroque, here slackened in an 18th-century rococo spirit of frivolity. Courtesy, Rosenberg & Stiebel, New York.

4/ANTONIO BALESTRA (Verona, 1666-1740). *Kneeling soldier.* Red chalk. Study for a figure in *The Martyrdom of Ss. Cosmas and Damian,* church of S. Giustina, Padua. The head of the figure balances above the weight-bearing knee. Courtesy,Loewi-Robertson, Los Angeles.





Sketching the Subject

The difference between doodles and artists' sketches is not one of kind but of quality. The more sensitive, aware and skilled doodlers among us, the artists, give us drawings that, in character and quality, are among the most fascinating of all graphic expressions, engaging memos of precious, fleeting moments when alert minds, emotions and hands work together. They arrest sudden perceptions and illuminating observations, discoveries, pretty or not, recording them on paper with brevity, skill and beauty. We value these sketches, fragments though they be, because we see in them perhaps a bit of our own awkward observations of life, refined through the disciplines of training and strained through the experience of uniquely creative personalities. Likewise the facility we admire in good writers or speakers, who can drop quotable one-liners, aphorisms all the more memorable because they bristle with compacted experience and skill in juggling the intricacies of language and the felicities of form. Musicians, too, can improvise with awesome grace, make passing moods sparkle with clarity, strength and beauty.

Goethe, in conversation with Eckermann, remarked that "... drawings are invaluable, not only because they give us in their purity the mental intent of the artists, but because they bring immediately before us the mood of his mind at the moment of creation."

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5/UNKNOWN FRENCH MASTER (second half of the 17th century). *Bishop blessing a sick child.* Charcoal and crayon, heightened with white. Courtesy, Lucien Goldschmidt, New York.

6/PIETER QUAST (1606-1647). *A lawyer receiving a peasant couple bringing him chickens and produce.* Graphite on parchment. Quast touched his drawings with satire. Lucien Goldschmidt, New York.

7/FRANÇOIS BOUCHER (1703-1770). *Sancho pursued by the servants of the duke.* Pen and charcoal, heightened with white. Courtesy, Rosenberg and Stiebel, New York.









New tradition north of Boston

Detail on a Grand Scale

Interior Design by Sister Parish, of Parish/Hadley
Architecture by Page Cross, AIA

Once in a long time, building a house becomes a project so totally absorbing—far exceeding the ordinary exercise of business for an architect or a designer—that it becomes a special milestone, a singular event out of which friendships are welded, professional growth is measured and for which a particularly vivid memory lingers.

For architect Page Cross and designer Sister Parish, the house of Mrs. Thomas J. Coolidge, in Manchester, Massachusetts, was just such an experience. To Mr. Cross, residential architect of the traditional school, the Coolidge house was one of those increasingly rare opportunities to build luxuriously. No restraints were set on him as he invoked the whole litany of exquisite detail. For Mrs. Parish, it was a chance to free her famous taste in light-hearted yet formal ease, an effect which only a true sophisticate can accomplish with such seeming guilelessness. Two years of absorbing effort not only produced a very beautiful house; it firmly cemented friendships.

Both New Yorkers, Sister Parish and Page Cross have known each other "since we were born." Even before, it seems the fates of all three central characters somehow intertwined. Mr. Cross's uncle, also an architect, had worked for McKim, Mead & White, the firm that built the original Coolidge house in Manchester which was torn down to make way for the present residence. Further, Sister Parish grew up in a house designed by Elliot Cross, Page's father. Finally, they are knit together by yet another strand: it was from Mrs. Parish's family that the Coolidges long ago purchased their priceless collection of Stuart portraits of the first five United States presidents, around which the present entrance hall was designed.

"This is the finest location on the Atlantic Coast," Mr. Cross remembers the McKim, Mead & White architect having said years ago of Coolidge Point. It was a fair statement then and remains so now of this verdant promontory lapped on three sides by chilly blue ocean waters. Out of deference to the extraordinary richness of the site, Mr. Cross turned the house at an angle, instead of broadside to the Atlantic, to take

Photographed by Louis Reens









page: Flower-storage room became a Conservatory. Left: Form of Dining Room doors continues in esigned by Parish/Hadley and mantel by Mr. Cross. Above and below: Upholstered furniture by adley establishes American comfort level in Living Room embellished by 18th-century English mantel, chandelier and French sconces.

in a long view of the cove-faceted shoreline reaching far beyond the nearby pool, gardens, tennis court and lawns.

Page Cross, small, neat, reserved, looks across at his friend Sister Parish sitting comfortably back in the upholstered chic of her Parish-Hadley office in New York. "It was not always easy to know just exactly what Katherine wanted," Mr. Cross recalls of his client. "But she wanted something 'zippy' and that's what we tried to give her." He looks toward Mrs. Parish and receives a consenting nod.

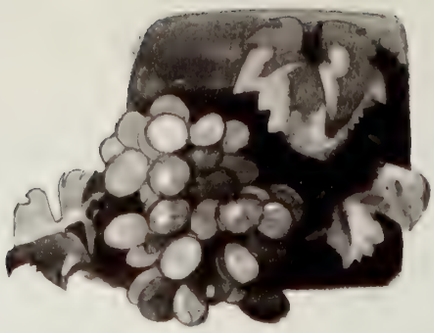
A formidable white-haired woman in businesslike brown, she looks exactly the dowager empress of New York's decorating establishment that she has come to be. "The McKim, Mead & White house was a red brick monster," she declares. "Their house in Brookline was the same sort of thing. For the new house, they wanted a simple look, a place easily managed. What it finally became," designer and architect exchange understanding glances, "was a very *big* little house."

"Yes. The rooms kept getting bigger and bigger..."

"And there were always *more* bedrooms...."

This ever-evolving and expanding house became a platform of unfettered expression for the two professionals, whose own dependable tastes were almost their sole guide. Katherine Coolidge and her late husband proved to be unusual clients. They wanted things done well, hang the expense. "They didn't always understand, but they trusted us," designer and architect agree. Only occasionally did the Coolidges step in to clarify a need, such as the last-minute realization that they had completely forgotten to ask for a bedroom for their married daughter's visits. Sometimes the growth was almost accidental.

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A Word to the Wined

By Roy Brady

A well-known wine judge used to say that wine makes an ideal hobby because it doesn't take any extra time—it is all done while eating.

Good wine drunk thoughtlessly, though, is good wine wasted, and there is too little good wine in the world, for us to tolerate its waste. It deserves attention from the drinker—not so much as to become burdensome and pretentious, nor so little as to miss its goodness, but a sort of light-hearted seriousness.

That is not necessarily easy to achieve, but it helps to remember that the whole point of wine is pleasure. It is a terribly obvious point too often overlooked, especially at solemn tastings conducted by one of the new instant experts. Frank Schoonmaker made the point with his usual felicity in a little story about cheese. Experts judge Gouda cheeses by thumping them, but, as Schoonmaker commented, the real purpose of Gouda cheeses is to be eaten by amateurs, not to be thumped by experts.

Nevertheless, it is also well to remember that fine wine is, after all, a minor art form, and, as with every art form, knowledge increases appreciation up to a point. One enjoys the experience of looking at paintings more for knowing something of the artists, their intentions, their historical settings, their techniques and their materials. Concert program notes on the works to be played and on their composers are intended to enhance enjoyment. Even incidental information may be valued. We don't have to know anything about the performers or the set designers to appreciate a play, yet we are curious about them. No intelligent person is satisfied with the role of passive observer in things that engage his interest.

The informed amateur is in a better position to enjoy wine, music and other arts than are the uninformed, who don't know what to look for or what to make of what they do see, or the professional, who may be too concerned with technicalities and professional responsibilities to relax and simply enjoy.

In a famous passage in *The Sun Also Rises*, Hemingway wrote, "Wine is one of the most civilized things in the world and one of the natural things of the world that has been brought to the greatest perfection, and it offers a greater range of enjoyment and appreciation than possibly any other pure sensory thing which may be purchased."

To that may be added that it took a long time to bring wine to its present perfection and to develop the art of drinking it to comparable heights. Many scholars think that wine was probably discovered eight or ten thousand years ago in the vicinity of the Caucasus. In time, the distinction was made between wine from the plains and wine from the mountains. Assyrian kings of the seventh century B.C. preferred the latter, a preference that survives among modern connoisseurs.

It was left to the Greeks to democratize wine and to raise its praises to the highest literary level. They were the first people to regard it as an art form, which is hardly surprising, since they also brought sculpture, architecture, painting and poetry to new heights. They may have received wine from Egypt. (It is written that a lady of the Seventeenth Dynasty, circa 1500 B.C., exclaimed, "Give me eighteen cups of wine; behold I should love drunkenness"), but the Greeks invented connoisseurship. Never has the joy of wine been so exquisitely captured, and in so few words, as by Sappho: "Come, Cyprian, into golden cups pouring nectar, delicately comingled with rapture." Her home, the island of Lesbos, was famous for its wines, and made one akin to the fabulous Tokay Essence which Franz Josef used to send Queen Victoria on her birthday every year.

That first blooming of connoisseurship and the wines that fed it vanished along with the decline of ancient civilization. The art of winemaking was never lost, but it was so debased that all who could afford to, during the Middle Ages, liberally doctored their wines with all

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Former editor of Wine World and internationally known expert, Roy Brady also has the largest collection of wine labels in the world.

Photographed by Robert Stein





Photographed by Fritz Taggart





The Making of a Small Empire -Coeur d'Alene

Executive creates total way of life, embracing business, living and recreation in Idaho

Interior Design by Arthur Elrod, AID / William Raiser, AID / and Harold Broderick, AID

In the northern part of Idaho, a land of lakes and forests and mountains much like Switzerland, is the old lumber and mining town of Coeur d'Alene. With a population of twenty thousand, the town lies at the edge of a crystal-blue lake of the same name, facing in every direction scenes of stunning natural beauty. To the north is Canada, to the east Montana and to the west the state of Washington. In the green fastness of this remote and unlikely region of the Pacific Northwest there now exists a remarkable complex of modern architecture and contemporary interior design perhaps unique in the country. It is, in fact, nothing less than a small empire.

Duane B. Hagadone, a young and dynamic publisher, controls a chain of some fifteen newspapers reaching from Connecticut through the Middle West to Hawaii. About four years ago he decided to conduct his business as well as his personal life from Coeur d'Alene, with the help of a local architect, R. G. Nelson, and using the talents of Arthur Elrod Associates of Palm Springs, Los Angeles and New York. Mr. Hagadone now finds himself the lord of a most unusual manor and the owner of a latter-day San Simeon, smaller and more contemporary.

Left: Living Room, Dining Room and Den merge at Stanley Hill. Abstract construction by Butchkiss; lucite case by Aronel de Roy Guibe. Above: Pool Area of the Stanley Hill house has small Jacuzzi and tennis courts. Around the corner is a reflecting pond/ice-skating rink.

Coeur d'Alene, a land of lakes and forests and mountains much like Switzerland....



Louvered shutters unfold to expose complete kitchen and bar area in outdoor pool Cabaña. Right: Corporate Headquarters on the lake, a short boat ride from the lake house during the summer.

At Coeur d'Alene, the beauty of locale was there to begin with, accentuated and enriched by Mr. Hagadone's team of designers in every way imaginable. The natural setting, however, elicited certain demands, as did the variety of the country's resources and Mr. Hagadone's many interests. Nearby there is a lovely national forest along with unlimited skiing, boating on Lake Coeur d'Alene and a number of golf courses within a few minutes' drive. One of them is at the Hayden Lake Country Club, a retreat favored by many Southern Californians during the summer months. Mr. Hagadone's wishes were threefold: he wanted to live in his wilderness domain throughout the year; he wanted to conduct his business from there; and he wanted to take advantage of all the natural beauty and recreational facilities abounding in the area, only thirty miles from Spokane.

Seated behind the desk of his Los Angeles office, Arthur Elrod, on the surface cool and composed, soon reveals enthusiasm and affection for the project. His eyes begin to shine: "We've never done anything like it before." In Idaho, the architect, R. G. Nelson, agrees, albeit with more north-country reserve. The challenge was immense.

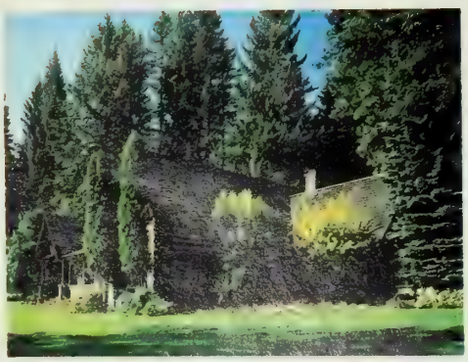
The Stanley Hill house is where Mr. Hagadone and his family spend the fall and winter. The grounds cover some twenty acres, with stables, an enclosed tennis court, swimming pool, and a reflecting pond which in the cold months becomes an ice-skating rink, fire pits glowing at each end. The basement of the house itself contains a regulation bowling alley, a billiard table and a dance floor for entertaining during the white winters, when snowmobiles idle outside.

The interior of the house, designed by Harold Broderick, is formal and sophisticated and monochromatic. In the living room, for example, couches, pillows and wallcoverings are done in muted tones of beige and caramel. There are extravagant touches: a sunken pit around one of the fireplaces, with a multitude of pillows, where guests can sit on a luxurious rug of Tasmanian opossum. On one wall is a dramatic three-dimensional painting and here and there striking pieces of Oriental and African sculpture. Most dramatic of all is the pinpoint lighting (there are no standing or table lamps); even couches are lit from below. From this splendid eyrie, Duane Hagadone has only to drive five miles down to the lake and walk up the ramp to his office.

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"We've never done anything like it before"-Arthur Elrod



Above: Coeur d'Alene Lake House secreted in a cove two miles from Stanley Hill. Right: Lake House Terrace, with furniture by Wicker Works, overlooks the lake reflecting the village and mountains in the distance.







The corporate headquarters is not simply at the edge of the water; it is in the lake itself, an unusual piece of property, since ownership generally stops at the high-water mark. R. G. Nelson, architect of this building as well as of the Stanley Hill residence, explains: "The office is built on the end of a wooden pier which in the old days was a railroad depot for the off-loading of timber from lake boats." Subsequently a steel marina was built on the pier, and this was removed (it is now a firehouse). The new building contains approximately eleven thousand square feet and is constructed on three levels: the first or pier level is for parking and maintenance machinery; the second contains the entrance and reception areas and conference rooms; and the third level, corporation offices. The interior has been executed in a contemporary style by William Raiser/Arthur Elrod.

On his desk, Mr. Hagadone keeps a small telescope through which he can scan the twenty-five-mile length of Lake Coeur d'Alene and look across to the inlet some two miles away where the third component of his empire lies: the lake house, from which he commutes to his office in the summer months by speedboat (a three- or four-minute ride). This warm-weather retreat was built in 1932 and is made of handcrafted logs. The house, however, was gloomy and in sad repair when Arthur Elrod himself took over the task of remodeling it. He pushed large windows through to open up the dark interior and bring light to the high vaulted ceilings. He created a bold and sunlit atmosphere to contrast with the formality of the winter house on Stanley Hill and the functionalism of the office building. The color scheme develops from an Indian totem pole, so typical of the Pacific Northwest, and from a dramatic pressed goat-hair rug bright with yellow and orange and green. The front porch overlooks a six-hundred-foot beach facing corporate headquarters at the north end of the lake.

Mr. Hagadone has now begun to redecorate his offices throughout the country. They will never remind us of *The Front Page* or those grim and cluttered city rooms in so many films of the past. For Mr. Hagadone and his empire represent today—and tomorrow. ✾



Log walls and vaulted ceiling anchor expansive mobile and hand-woven Peruvian tapestries in the Lake House Living Room. Stairway to guest quarters overlooks informal Dining Area and antique totem pole which inspired lake-house color scheme. Three bedrooms were remodeled to create the Sitting Area-Master Bedroom/Bathroom, where hand-hewn logs frame painting by Bill Arms.

Architectural Digest Visits

Pauline Trigère

The fashion designer's country house

"La Tortue"





The Connecticut-New York State countryside is planted with old farmhouses taken in hand by a coterie of rural aficionados with a fondness for chintz and old pewter, a cash surplus and the need for a project. There are country houses and there are country houses, though, and few achieve that subtle blend of *haut chic*, originality and appropriateness. But this country house, the work of a designer but not an interior designer, is outstanding not only because of its individuality and personal charm, but also because the project draws heavily on the owner's expertise in another field: fashion.

Pauline Trigère, French born but now delightfully U.S.A., is called the Chanel of America by some, a crown she does not covet. "I'm not that old, for one thing," says the elegant brunette, whose penchant for wearing sunglasses indoors has become a national vogue. "Besides, I think Chanel made ugly clothes, although she used fabric brilliantly. I think I'm more like Vionnet, much more like Vionnet." Miss Trigère, dark, classic, speaks impeccable English with an equally impeccable French accent, no better combination these days, in clothes, interior design or just life. Still, it is her Chanel-like way with fabric that has made her one-hundred-thirty-eight-year-old country house such a unique success.

"Fabric is the dictator" is a Trigère dictum, and the designer practices this preachment in her house as well as her fashions. "I guess there are several hundred yards of fabric in the house," she estimates, being careful not to overstate the number; that would be very un-Trigère. A beamed guest bedroom is lush with pillows in Trigère-designed fabrics used in her collections. The master-bedroom fabric, however, is a handsome red and

Photographed by Richard Champion

continued





Previous pages: Garden Room and Living Room, where a trove of mock tortoises reside on an old bowling game table,are studded with benches fabricated from *trouvé*-table aprons. Doors are Louis XV style. Above: Fifteenth-century Spanish buffet surrounded by old and new plate collection sets the mood for country-house dining.



Matisse-inspired cloth enfolds large bedroom sumptuously. The canopy bed is from New Orleans.

white Matisse design translated into cloth. Still another boudoir is abloom with floral chintz—an old French pattern—a superbly fitting background for the bed, which Miss Trigère had made from an old French *bonnetière*. "I cut the *bonnetière* (a chest for bonnets and hats during the 1800s) in half and put a bed in-between."

Pauline Trigère bought her farmhouse twenty years ago, when it was already a hundred and eighteen years old. Needless to say, the last twenty years have been the most exciting. First came some major surgery—adding a new living room, kitchen, dining room and bedroom — then cosmetic touches. "Everything has been redone several times. At first I had no money; then I had no knowledge. I used to move a wall like I would move a buckle on a dress. It was expensive, but I have learned a great deal.

"I am a terribly critical person where my own work is concerned. I make mistakes sometimes, despite my experience—I've been fashion designing since 1937. Still, sometimes things just don't come out. The trick is to catch the mistake before it goes in the collection and the customer sees it; discard it before the show. Occasionally just the look on my model's face tells me something is wrong. Other times I look at something in a new way, see it's wrong, remove it from the line or change it. I do the same thing with the house. Some things have not worked; I've done them over.

"I am always full of projects. My next will be installing a fireplace I found in Paris. It's a lovely soft color like pewter and I think it will go in my dressing room. I don't need one in my bedroom, because I get enough heat from the back of the living-room fireplace. But in my dressing room I do a lot of work; it could use the warmth and charm."

Not all the choice pieces in Pauline Trigère's home are European. With a designer's instinct for being in the right place at the right time, she just happened to stroll by the old Fulton Café, in Brooklyn, when some superb dining tables were available. "I bought four of the single black tables, had them cleaned and found they were inlaid with gray and pink marble. Beautiful! So beautiful, I never put my doilies out!" Those who remember the original tables will probably not recognize the four, which have become Miss Trigère's dining-room table, the fabulous Chinese teakwood aprons now removed to another part of the house.

"I had footstools and benches made from them for porch furniture, covered in green and orange fabric which looks like silk but has to be plastic because we have so many dogs around here." A later purchase of four additional tables from the café has provided material for a banister in the guesthouse. "Another project," she says in a voice that reveals she can hardly wait to get started.

Turtles far outnumber dogs at the



Miss Trigère's own signature fabric elegantly clothes the Guest Bedroom.



An old French chintz pattern sheaths bed fashioned from a *bonnetière.*

Trigère country place, which is called La Tortue in their honor. In fact, a portion of the collection spills over into her New York apartment, where it lives harmoniously in a Louis XV ambience.

"When I bought this place I had just designed the most beautiful gold turtle. Then I noticed how many live turtles there were crawling about; the name La Tortue was inevitable. Now my friends have taken up the theme; last Christmas I received about twenty of every possible composition: granite, crystal, silver, lucite."

That's not the end of the tortoise story, however. Pillows on a multiplicity of chairs are covered in the famous Trigère turtle print on cotton, silk, chintz, and the designer lounges often in a robe of matching fabric.

True to her French heritage, Pauline Trigère puts great emphasis on good food. "I entertain often at La Tortue, and we keep a good kitchen. At luncheon over the holidays I had Kitty Carlisle, Bess Myerson, Jerry Silverman, Mrs. David Gibbs (Henri Bendel's Gerry Stutz). Here in the country people don't arrive in their Trigère's in the middle of winter. They wear slacks and sweaters. The house is a good backdrop for such clothes. It is, I think, a rather pretty country house."

To Pauline Trigère, her country house has substituted for a therapist's couch. "If I'm tense or disturbed about anything, I come here and work, sometimes outside in the gardens with the rocks. I've put hours into the gardens. I don't know whether it shows as much as similar time and effort spent inside, but the work and the love and the imagination are there all the same."

Once the fireplace installation is out of the way, Pauline Trigère might take a turtle count, inside and out, at La Tortue. "I think I have about five hundred and eighty-six turtles here; when I bought the place there were ten or twenty. They're slow, but they do have a way of multiplying!"





1

Lotusland

Photographed by Jay Steffy

It's spring. The magnificent lotuses *victoria regia* are awakening, as spectacular as they are legendary, emerging from their green moss blanket covering the ponds and gardens. Hundreds of golden barrel cactus *(Echinocactus grusonii)* mass at the feet of the rare "old-man cactus" *(Cephalocereus senilis)*; more than two thousand *Agave attenuata* play

The fabled gardens of Madame Ganna Walska



3

against a backdrop of tree aloes and *Cordyline australis* surrounded by *Sedum pachyphyllum*. A reputation as the most dramatic landscaping in California is well deserved.

Lotusland, the site of these gardens, is the thirty-eight-acre Montecito estate of former prima donna Madame Ganna Walska, toast of two continents, now a recluse who describes herself as "a peasant gardener." For over three decades, the chatelaine of Lotusland has welcomed crowned heads of Europe and the world's most prestigious botanists to her fabled gardens. Still extraordinarily pretty, Madame Walska greets her guests in a bougainvillaeaed patio beside a six-foot carved wooden birdcage, a treasure from Schoenbrun. The weathered pink stucco patio walls are set with dozens of tiles designed by Goya. Nearly every square foot of space is filled with containers of orchids, fuchsias, begonias and other exotica—succulents that look like sea anemones and cacti wigged in white like an English barrister. There is just enough room for two ironwork chairs and a table—"Just for the professionals," Madame Walska notes. Not far away are the rose gardens, the citrus groves, a two-hundred-seat outdoor theater and the lotus ponds.

Lotusland is a private garden, the personal expression of an unusual individual. It is also a landmark of substantial historical and scientific importance. Madame Walska first came to California in 1940, shortly after the outbreak of World War II. The moment was propitious for her



4

1/Venerable evergreen hung with baskets of Christmas cactus, *Schlumbergera bridgesii*.

2/Woodcarved birdcage, antique tiles and crane sculpture are European treasures.

3/Bas-relief ornaments a garden wall.

4/Clivia in full winter glory.

personally when she bought the Montecito estate. Ganna Walska—one of the great beauties of the century, with a career in the concert hall and on the operatic stage, once married to a prominent New York physician and later to scions of great fortunes—Alexander Cochran and Harold McCormick—had led the most public of lives. Yet, though surrounded by material luxuries, the spiritually oriented diva had always been an ardent seeker of self-knowledge. Destiny, she felt, had brought her to California. In Santa Barbara, "where God's creations flourish overnight," she found a true spiritual home.

Although the development of Lotusland as a garden has been organic and dynamic, it has hardly been haphazard. Madame Walska chose the eminent Ralph L. Stevens, son of the original owner, as landscape designer and consulted botanical experts from the start, employing a part- and full-time staff of twenty gardeners. E. R. Blakely, for eighteen years a consultant to Madame Walska, relates that her first important purchase was the White-Sloan collection of Euphorbia, a family of succulents.

The character of the garden and its horticultural significance has grown as Madame Walska's interest has shifted—from a primary concentration in cacti and succulents, to bromeliads and epiphylls, to the palms and now to cycads, a primitive coniferous plant that resembles but is no relative of the palm.

"It is the love and active support of Madame Walska that makes the garden live," emphasizes Mr. Blakely. "She personally supervises the planting of every specimen and continually plans the development of new areas."

"Every day from eight until four I am a slave to my garden, and I regret it every day of my life." The dramatic plaint is tinged with humor and pride. Madame Walska's great contribution, recognized by important botanical societies, the knowledge and dedication that conserved and developed these remarkable gardens, will secure them for future generations.



5



6

5/The lotus roots lie deep under water of famous lotus pond bordered by thousands of abalone shells.

6/Old-man cactus (*Cephalocereus senilis*) among a dozen other varieties.





Drama of the Unexpected

If the result is theatrical, it was surely intended to be.

Interior Design by Sally Sirkin Lewis

The *mise en scène* is baroque but strangely simple. Ludwig of Bavaria would have been at home, Mondrian as well. On a table near the entrance of a stylish showroom in Los Angeles is a copy of *Réalités* open to the photograph of a study in Paris: a glass writing surface supported by stainless steel, behind it a flamboyant Empire chair in scarlet and behind them both a wall of Oriental magnificence. Interior designer Sally Sirkin Lewis, who owns the showroom with her husband, is very fond of the picture. It is not her work, although it is her style: unexpected and controlled.

She sits in a simple white chair surrounded by the appointments she loves. The background is rich, alive with arabesques and convoluted forms. There are Moorish columns, palm fronds, animal horns set in plastic, Chinese dragons, zebra skins, primitive African sculpture and stylized paintings from India. Brown suede is much in evidence as is the color white—white on all



Severe white against forest-green walls of Entry creates a surrealistic effect. White Chinese porcelain parrots, carved ivory fly whisk and ancient Roman glass bowl are unexpected esoterica. Bright white lacquer detailing is repeated in Living Room, where ottomans are covered in Indian cotton, porcelains are 18th-century Chinese.

Photographed by Tim Street-Porter



sides, in lamp shades and bases and mirror frames and soft couches accented with bright pillows often of startling Javanese design. It is an eastern bazaar, and many a caravan must have crossed the desert sands to bring these riches to Melrose Avenue. "You have to concentrate on fewer countries," says her husband indulgently. The effects are surprising, theatrical, leaning to the edge of decadence but—elegant, controlled. Always controlled.

Sally Sirkin Lewis believes in basic simplicity punctuated by the exotic and the unusual. Trim, in a black turtleneck sweater and a rust-color suede jacket complementing her tawny hair, she herself appears simple and tasteful. Nevertheless, there is the flash of a large rococo ring and the gleam of an elaborate gold bracelet at her wrist. She says with confidence that she is not afraid of doing the unexpected. There is a stubbornness as well: "I won't do what I don't want to do."

She will not deal with clients who are unable to share her own sophistication and awareness. In harmonious relationship with the right person, she would rather design one room—a child's room—than twenty thousand square feet. And she is enormously influenced by the appearance of clients who come into the showroom. Are they polished, attractive, elegant? If so, the basis for understanding and cooperation has already been established. But it is, she admits, "a two-way street," and both client and decorator must have an open mind.

Originally from New York, Sally Sirkin Lewis first came to Los Angeles to design a showroom, with no thoughts of staying. At the time, her career focused on corporate designing, and she had served her appren-



Painting, above Living Room banquette designed by Mrs. Lewis, is work of James Maxwell. The Den, done in beige and mink tones, hosts lucite-mounted steer horns on marble mantel. Paneling, stripped and rubbed with gesso, and cut-velvet draperies create depth, while straw coffee table lacquered Chinese red flavors the subtle sauce of color.





Above: Embossed wall-covering and Dining Room chairs designed by Mrs. Lewis form textural contrast to contemporary glass table. Right: Sitting Room, with straw walls, lacquered persimmon ceiling, bamboo appointments and Chinoiserie table is determinedly Oriental. Eighteenth-century mandarin portrait completes the effect. Fabric on card-table chairs is from Brunschwig & Fils. Opposite: Painting above console in Dining Room is titled *Dust*, by Jim Silvester.

ticeship in a number of architectural offices. In the company of architects, she learned many basic skills which she still uses: an understanding of lighting, for example, and the ability to read blueprints. Today, it is her habit to make a blueprint for every new interior, no matter how small it may be. In this way she can capture what seems to her the most important aspect of design: "totality and the feeling of the whole."

The strong statement and the strong client-decorator relationship are apparent in the residence she recently designed for the Harris L. Katlemans, of Beverly Hills. The house is dramatic and full of surprises, yet it is basically simple, comfortable and functional.

If the result is theatrical, it was surely intended to be. The designer recalls only a few points of disagreement with Mrs. Katleman, a lady quite as trim and elegant as herself. These were soon settled. "Trust me," said Sally Sirkin Lewis. "It's right." And it is.

"There are no rules," she says simply, and her work on the Katleman residence is an affirmation of that view. The house, too, affirms another of her credos: "I like strength — the strong statement — not weak or 'pretty' things." And, although she favors contemporary design, she feels it must be softened and made less cold by using the unexpected and the exotic.

In the midst of other commitments, she is designing the interior of a new house for her husband and her three children. What will it be like? "Well, look around you," she laughs, sipping coffee from a plain and handsome white china mug. Then she has to leave. A client called from the East Coast about an important dinner party next week: Can Sally find the proper tablecloth and rush it to Connecticut? She can.

Outside on Melrose Avenue it is cold and bare after the baroque warmth of the showroom, a warmth which might well be described as cozy. Sally Sirkin Lewis would hate the word.

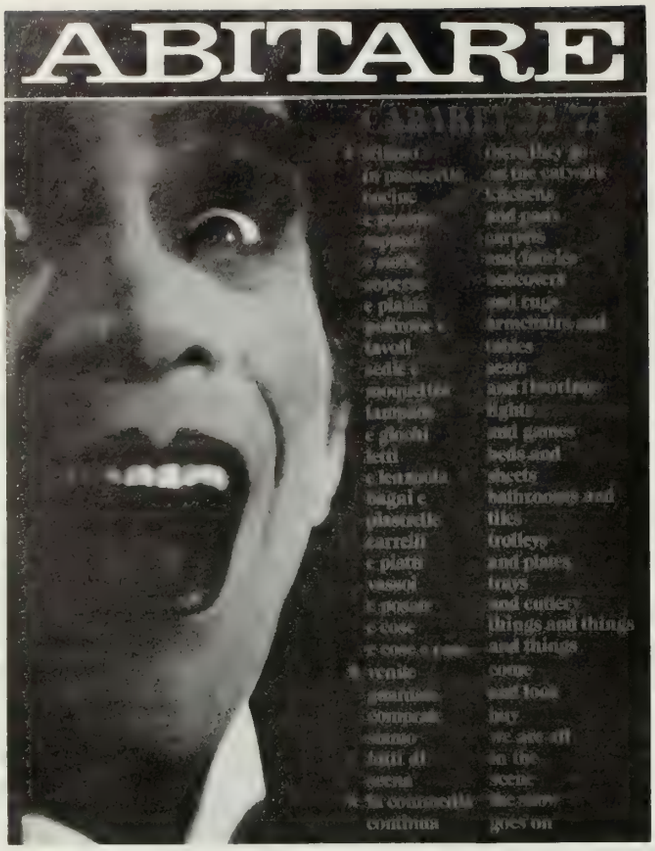








Gnarled-branch four-poster bed with black floral glazed chintz cover and panels lined with silk plaid taffeta from Brunschwig & Fils is dramatic focus of Master Bedroom. Oversize stacked pillows, patterned carpet and rococo shell chair augment opulence. Above: Lush greenery and wicker furniture stuffed with pillows covered in handmade batik create luxurious comfort in Patio.



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 continued from page 39

gave way to a trompe-l'oeil painting by Sander Witlin. The setting was titled "A Painter's Impression of a Sitting Room designed by Mario Buatta," which well conveys the overall feeling of the space.

"It's a happy room," said Mr. Buatta. "Most everything I do is happy." It has a romantic look—the pictures are hung on sashes with bows.

Mr. Buatta has a great love for old things. Even greater is his love for color. "With color you can do anything—even on a low budget you can do anything."

Of his unobtrusive, quietly elegant room, Lawrence Peabody of New York, Haiti and Denmark, said, "My first idea for the setting was to create it as a whole environment, with arts, crafts, design and architecture all working together. It was developed as an environment for people, who are the most important consideration.

"Basically, everything in the room is real, from the ceramic tile floor, which flows up to form a coffee table, to the plants, to the wicker chairs, to the wall of fine muslin canvas stretched over wooden frames.

"We live in a very wonderful world," said Mr. Peabody. "There's a great new freedom—in mores and attitudes toward life as well as dress. It's the day of the individual." And his setting was designed as a background for just such an individual.

"A revival of Egyptian designs is a revival of eternal values," states furniture designer John Hutton, whose sitting room in the Egyptian tradition was inspired by a desire for quality, aesthetics and practicality. He interprets the period in natural suede, muslin and sailcloth shades, background for his tête-de-nègre furniture.

The setting created by Mimi London, of London-Marquis, features furniture of their own design against a background of Congona wood paneling. The pale satiny wood and mirrored panels reflect light to provide a sense of airiness to counter the massiveness of the furniture.

The Pinetree pieces (chairs, couches) and the Cedar series (capitals, consoles, lamps) handcrafted from logs and retaining the log shape and feeling were tagged by the designers in a Washington State rain forest. Wood for the paneling was cut in an Amazon rain forest.

Elsewhere, too, the natural look was obvious in the London-Marquis space—in the straw matting, the coffee table formed by a cedar tree base topped with glass, the pottery urn that held cattails, the library table, a new Mexican piece that was left by the sea for six months to be weathered by sand and salt spray.

An English look of glazed chintz upholstery on the pole forms of the chairs carried out what Miss London called "the feminine side of nature."

"Natural things seem easier to relate to, more honest. There's no mystery about them," said Miss London, who visualizes the pieces in a city condominium, "where you need all the help you can get to relax and avoid feeling estranged from nature."

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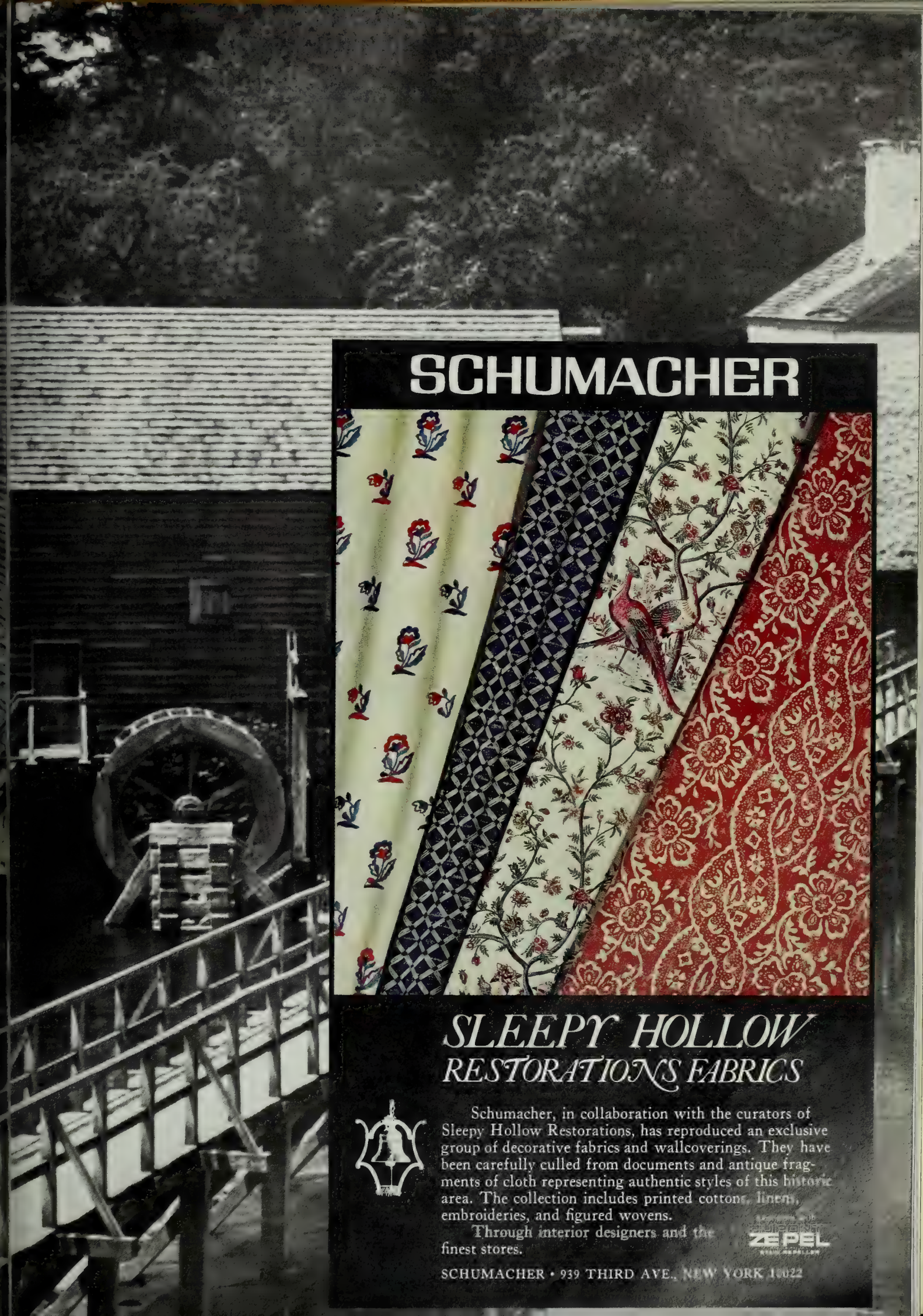
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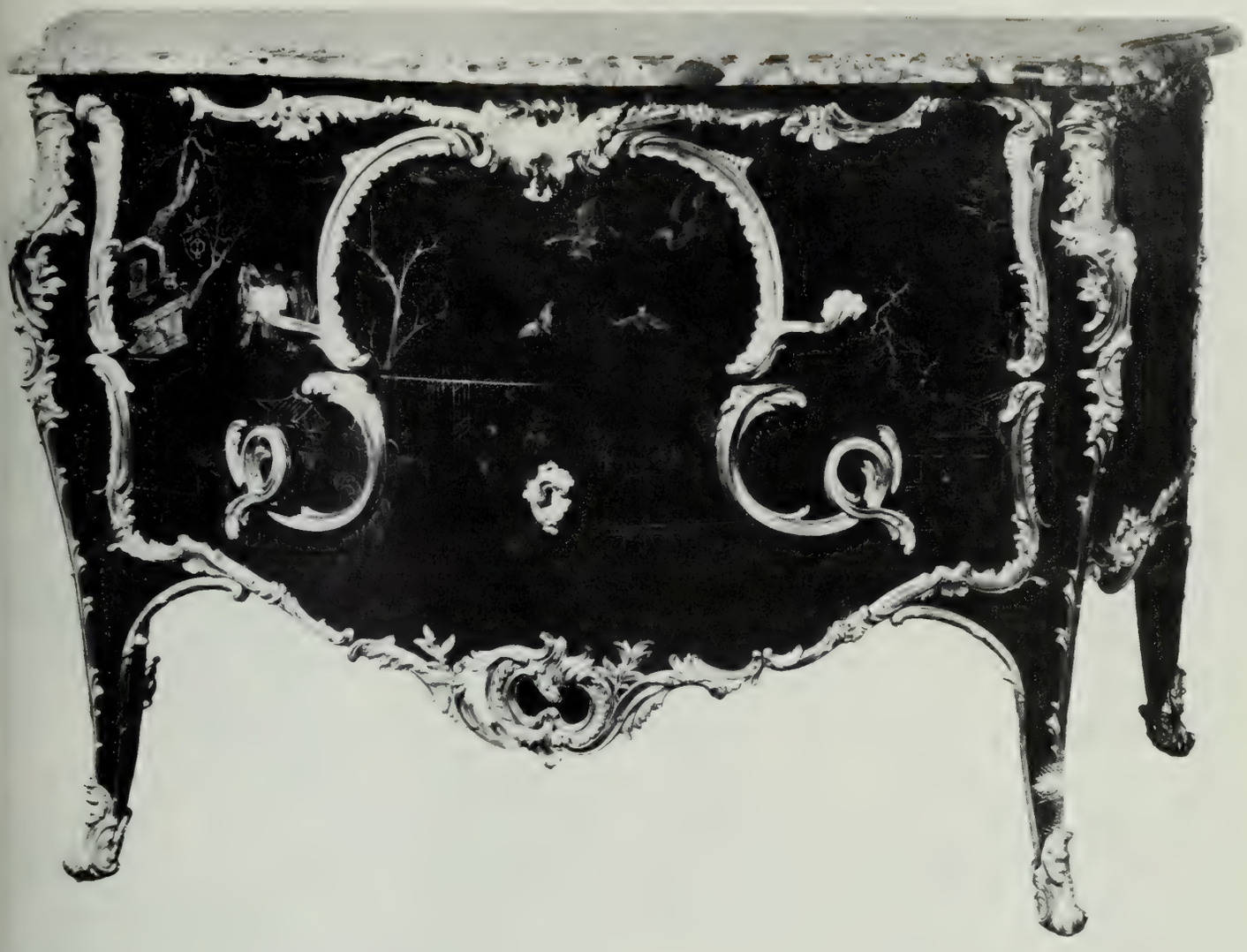
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DETAIL ON A GRAND SCALE *continued from page 59*

"A flower-storage room turned out in the end to be a conservatory. And I think it's one of the most attractive rooms in the house," says Mrs. Parish.

Since Mrs. Coolidge wanted something 'zippy,' Mr. Cross departed from the usual look of New England sobriety, creating a house that looks more like Hobe Sound than Manchester—a delicate tile-roofed pavilion. Over a sloping site, it meanders gently on several levels down toward the sea. It is airy, open and a city-block long, as Mr. Coolidge realized one day when he paced off the street in front of Mrs. Parish's office.

Luxury is evident in every detail. "The house stands for the most beautiful workmanship," says Mrs. Parish, looking over at Mr. Cross approvingly. "The bay window alone is a masterpiece," eighteen feet long, opening out to an ocean view, the dominant stroke in a huge living room. The shutters, as well as each individual louver, are curved to create a wave effect when shut. These, as with each shutter throughout the house, fold neatly into individual pockets. All screens slide entirely out of the way into the wall of the house. "Every room has shutters," Mr. Cross explains. "It takes the butler an hour and a half to shut them all," he adds.

Superb craftsmanship is also evident in the design of cabinets, in details like the open linked circles of the dining-room doors, a domed ceiling here, slender pilasters there. Plasterwork is exceptional — from custom-designed mantelpieces to gadrooned wainscoting or Prince-of-Wales feathers on an encircling dado — all conceived after much research by Mr. Cross. Each floor is a virtuoso work, some incised, some laid with marble, some painted. "Her living room has one of the first painted floors," Mrs. Parish points out. "Now, of course, it is a worldwide vogue. But I always liked a light floor."

Sister Parish also likes painted furniture. The audacious brush has even been applied to antique English mahogany, heirlooms from the Coolidges' former estate, in Brookline. "It's not a sacrilege to strip and paint mahogany," says Mrs. Parish. "It's a matter of taste."

To the natural beauty of the setting and architectural craft of Mr. Cross, Mrs. Parish brought an atmosphere of "comfortable, not rigid, formality." She designed all the fabrics and oversaw the alteration of old furniture and the purchase of new pieces. "I don't think it could be done again — the expense, the outlay. Really, nothing was spared to do it right," says Mrs. Parish, Mr. Cross sorrowfully concurring that such grand-scale residences are getting to be a thing of the past.

Great homes have marked the ends of eras throughout Europe, monuments to elegance capable of being sustained only by the people who dreamed them. But elegance is a state of mind that takes form as the environment allows. Like a transmigratory soul, it will be embodied in the future, not on the scale of the Coolidge residence, perhaps, but hopefully in all its loving detail.

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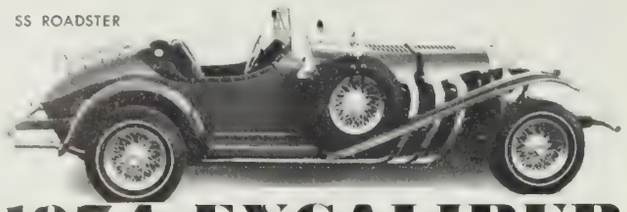
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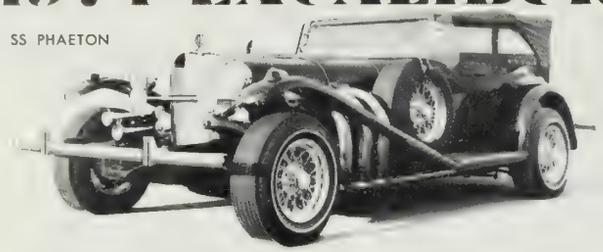
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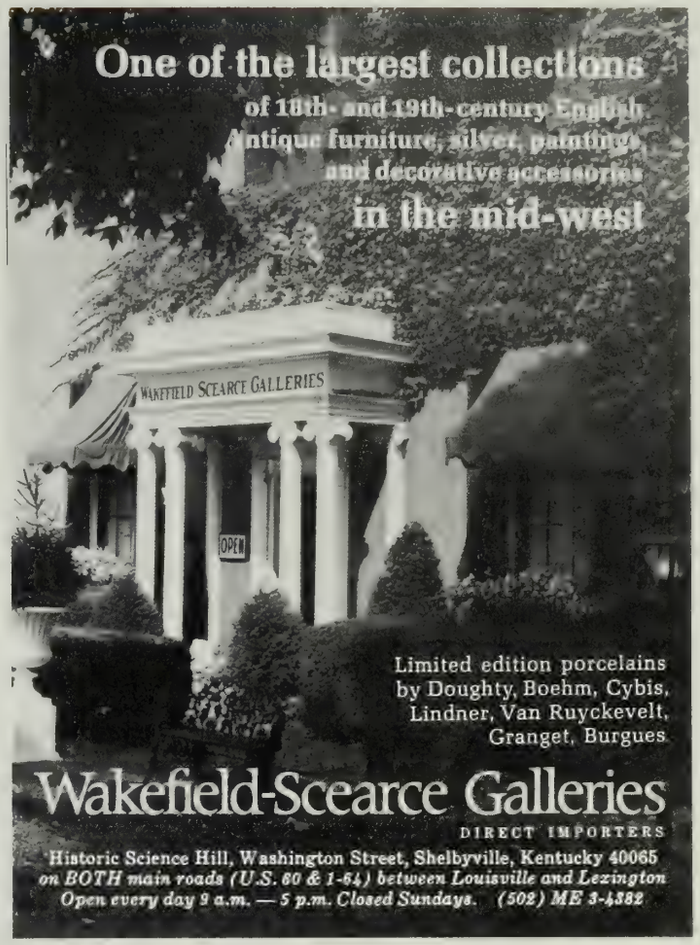


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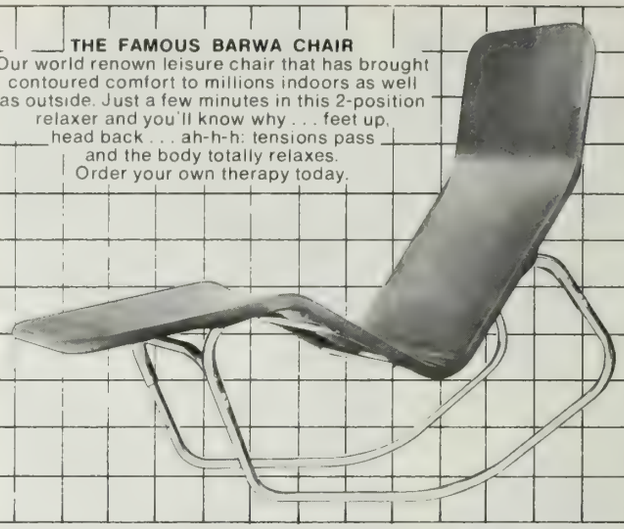


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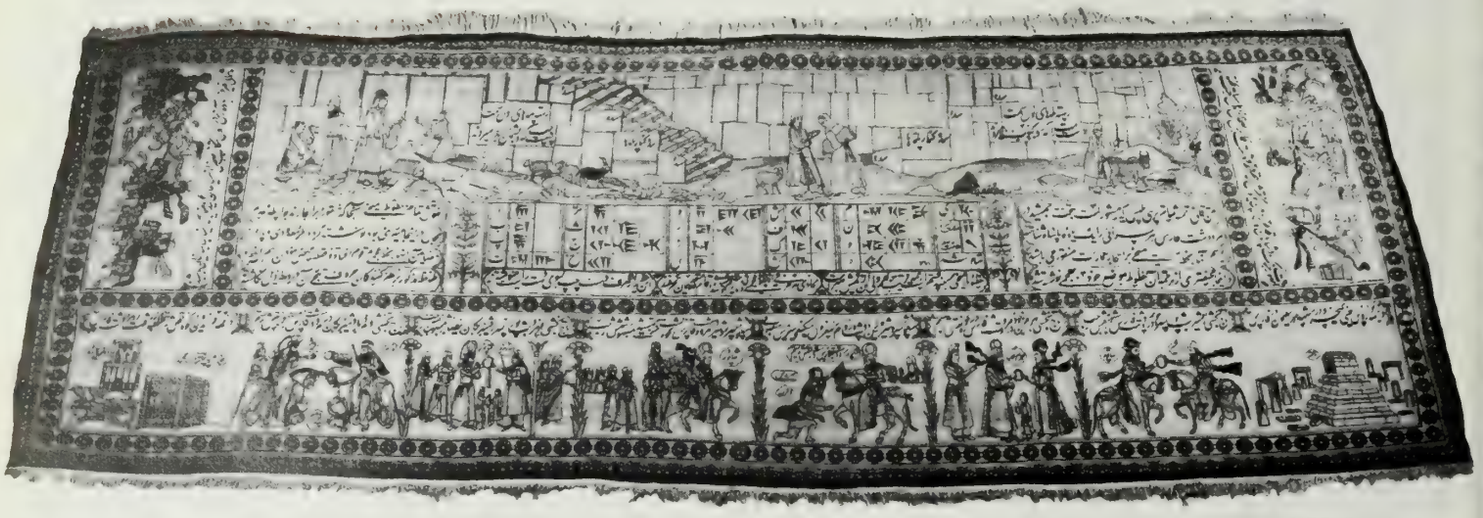
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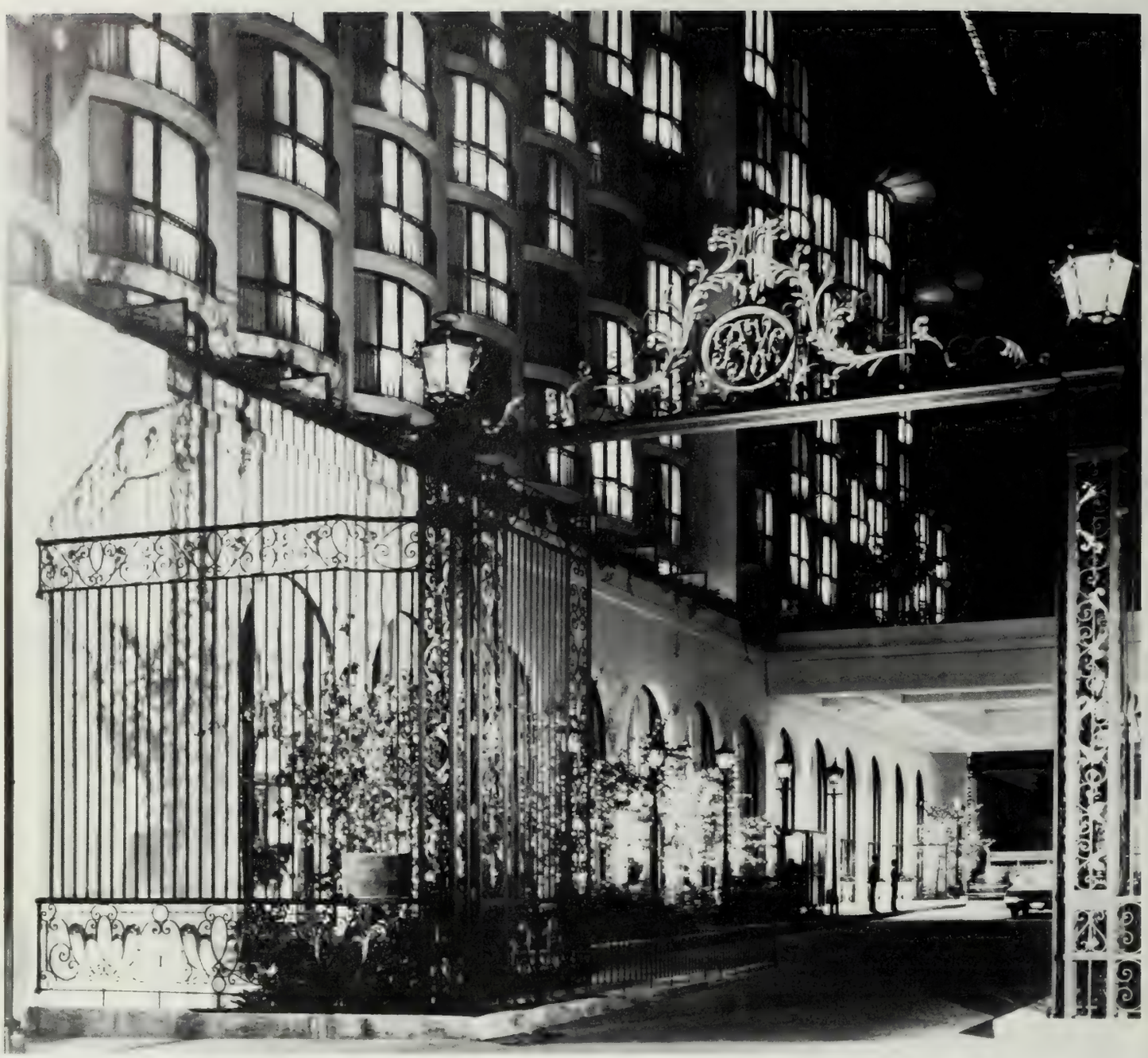
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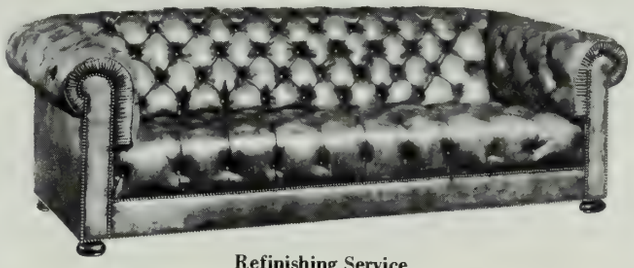


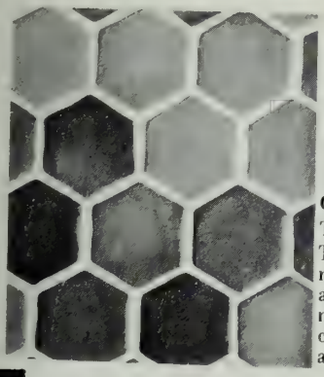
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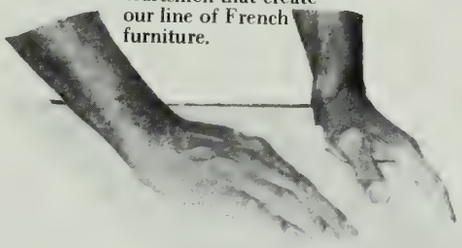
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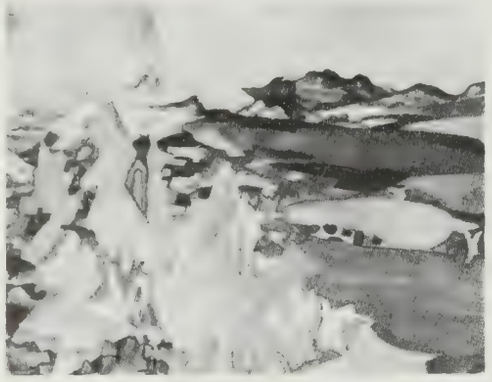
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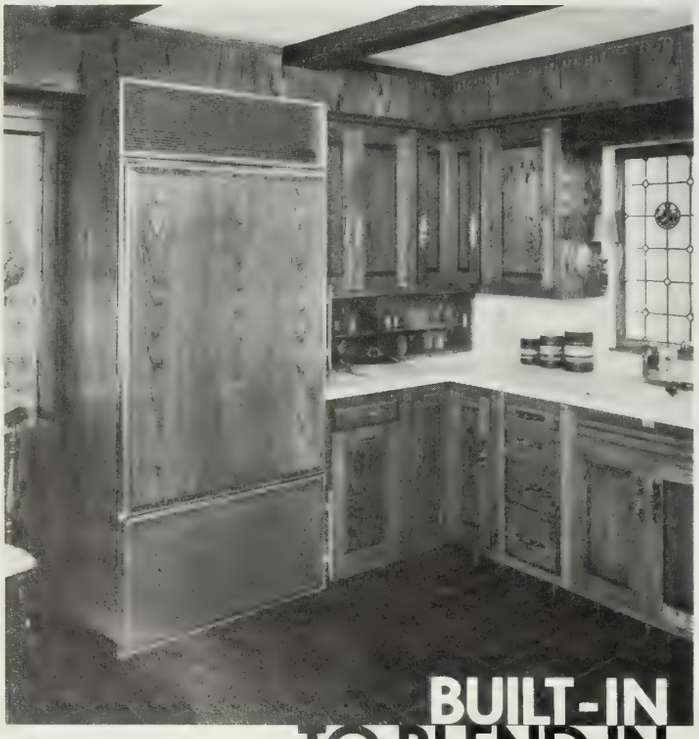


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sorts of sweet and powerful flavors, including honey, sugar, ginger, cinnamon and sunflower. With the Renaissance and the printing press, men once more learned of the ancients' joy in wine, but were powerless to recapture the wines themselves.

The modern age of wine which we continue to enjoy could not begin until certain technical innovations came together around the middle of the eighteenth century. Earlier bottles were squat because they were intended to stand on the table. The bottles gradually elongated until they could be stored away on their sides in bins; and the secure cork stopper came into use. For the first time in well over a thousand years, wine could be aged again. That simple but crucial invention led directly to the rediscovery of the virtues of well-matured wine.

By the Napoleonic era, fine wine had sufficiently recovered to become a tool of diplomacy in the hands of Tallyrand, but it was confined to the privileged few. Only a handful of great estates had groped their way to successful winemaking, so fine wines were scarce. As mid-century passed, however, their methods diffused out to many other vintners and the foundations were laid for the great age of wine in the sixties and seventies.

All through the eighteenth century something of immense importance was quietly going on. Science had come to the vineyards through the epochal work of Louis Pasteur. The world was committed to the scientific age of winemaking at the very moment when the curtain went up on the last and greatest act of the pre-scientific era. After a series of poor and bad vintages due to mildew, the summer of 1858 brought France her first fine vintage of the decade and opened the twenty golden years that were to become known as the pre-phylloxera era, named for the American insect that was preparing to destroy the vineyards of Europe. By a curious coincidence, Pasteur began his studies of wine in September 1858, and Château Lafite began harvesting its famous vintage on the twentieth of that month.

Knowledge of wine and grapes accumulated for a century with limited possibility of use because the wine trade was seldom in notably good health after the phylloxera. The wine boom of recent years, however, has created a great demand, which calls for extensive new vineyards and wineries—a grand opportunity to put the accumulated knowledge to work. It is being used in many countries but nowhere so intensively as in California.

The *fundamental* process of winemaking has not changed since Homer's heros raised their cups. The role of science is to bring the process under control and to eliminate the many pitfalls that often led to poor wines in the past. The winemaker, for example, starts with better grapes because, with few exceptions, it is no longer necessary to tolerate diseases and pests of the vine. He also knows exactly what grape he is dealing

continued on page 114

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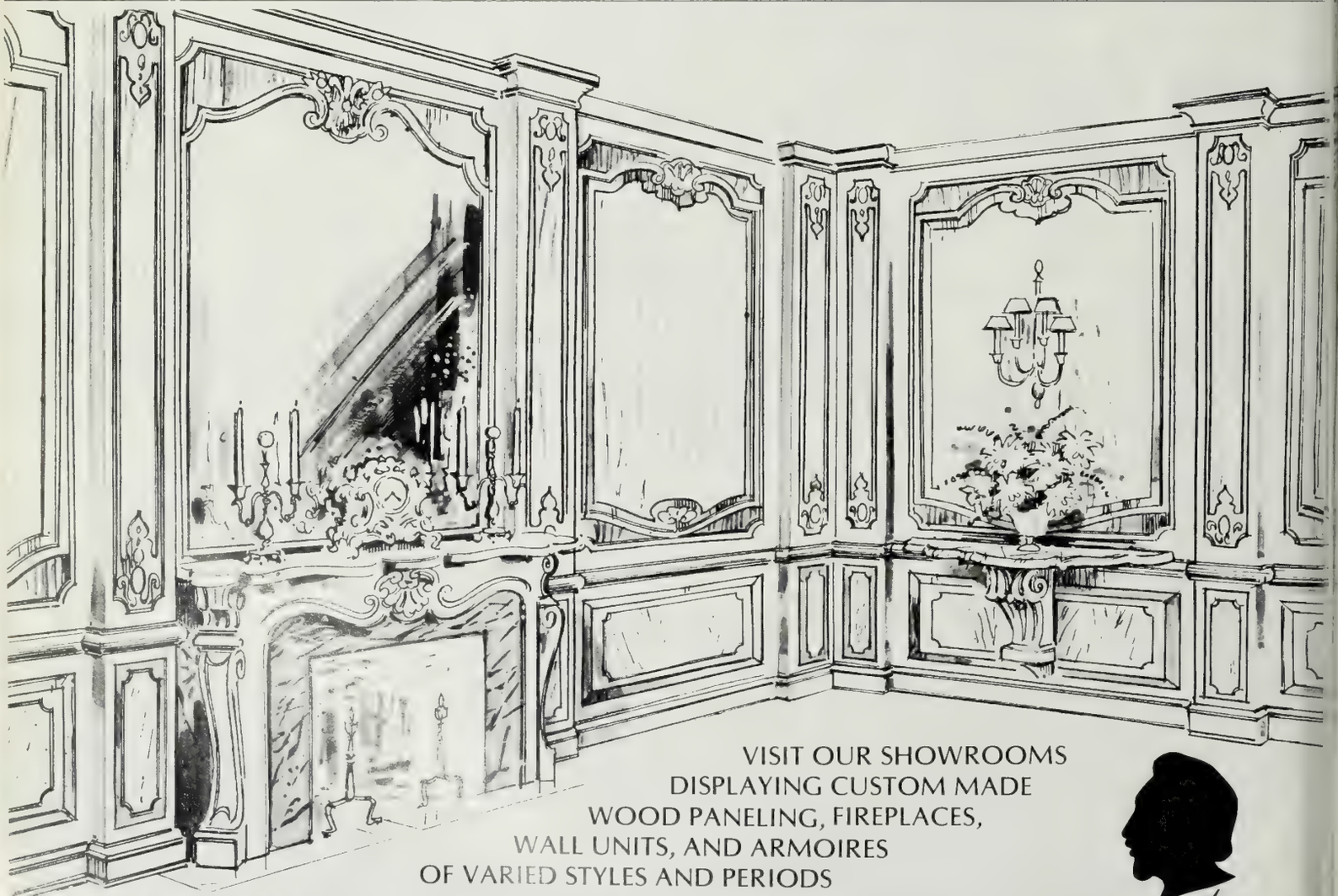
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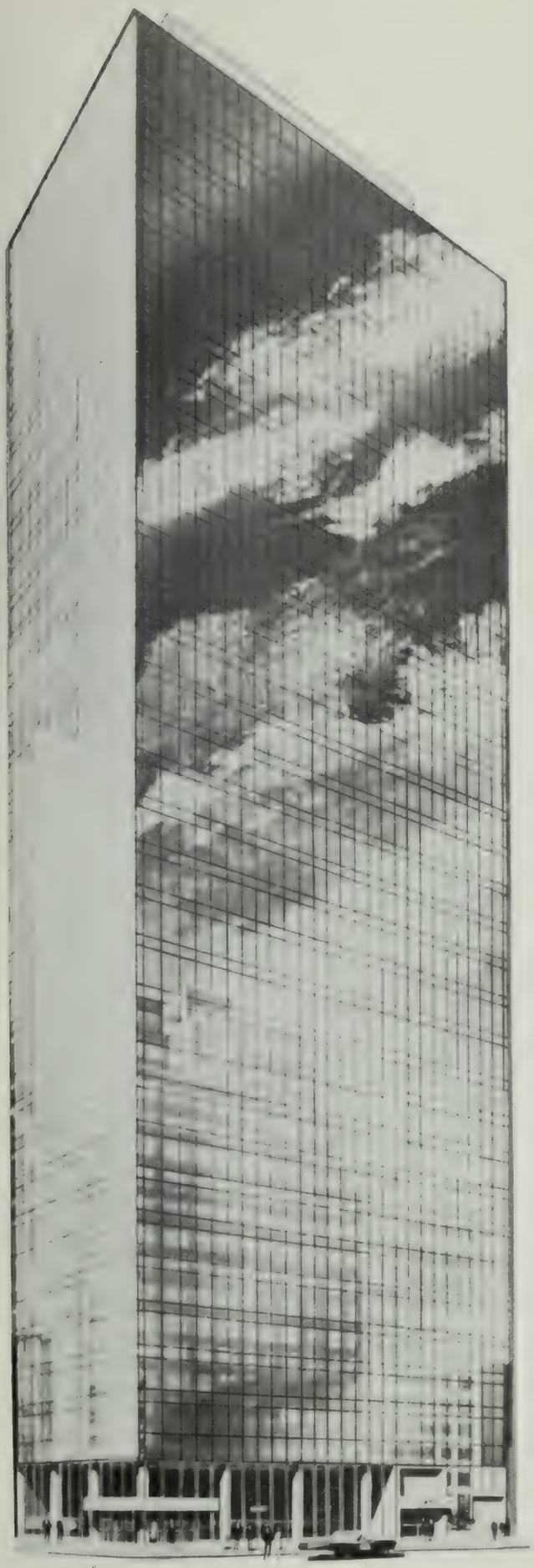
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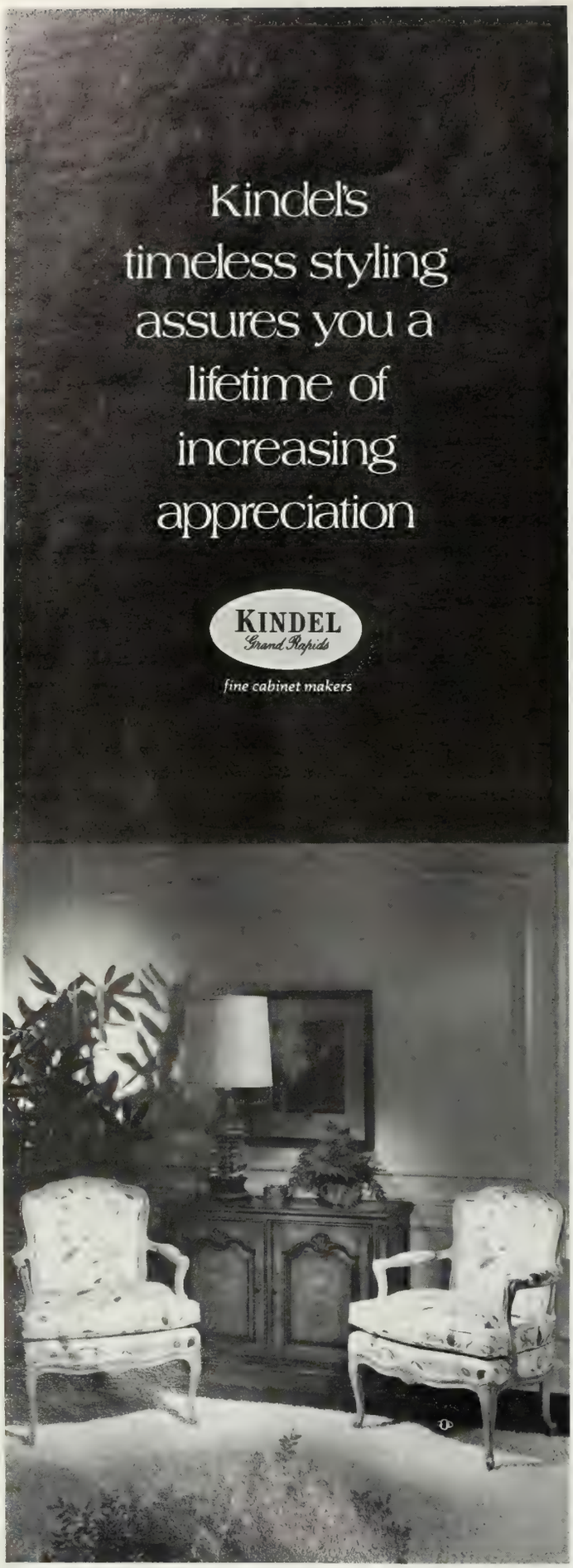
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 continued from page 110

with, something that was not true even thirty years ago. It has beeen found that most grape varieties are actually closely related families, often with very different potentials for making wine. Pinot Noir is one of the most varied, with over two hundred strains.

University of California scientists have developed a technique for eliminating virus diseases from vines, and they supply vines of the chosen strain certified to be free of all known diseases. The new technique of mist propagation allows new vines to be created at a rate inconceivable a decade ago. Without it the enormous new plantings in California would be impossible.

Today fast mechanical harvesting allows the winemaker to get all his grapes in at precisely the point of ripeness he wishes. The machines also crush the grapes moments after they leave the vine and deliver them to the winery in sealed tanks under a protective blanket of carbon dioxide. Colorful vintagers (when they were colorful) are disappearing, alas, but so also are their baskets of grapes heating in the sun at the mercy of bugs great and small.

Modern wineries use a large amount of refrigeration to control temperatures from the moment grapes come in the door. There is no more of such rough and ready devices as throwing open the cellar doors at night for cooling or having naked men thresh around in the fermenting tanks for warming. The wineries are full of all sorts of new equipment designed to give the winemaker ever more control. Presses of new design are gentler than the old. Easily maintained stainless-steel tanks have become almost universal, replacing the traditional wood vats. Even Château Latour has them. There are bottling machines that prevent air from getting to the wine and injuring it, and various other devices with important, if esoteric, purposes. The big new Christian Brothers Winery at St. Helena in the Napa Valley is so automated that one man can run it from a central control panel.

Science has enormously increased the production of fine and near-fine wine, and it has the potential to produce far more, as long as we demand that quality be the guide.

One great factor in the fine wines of the past was age. Economic and social conditions favored laying away large quantities of wine in both private and commercial cellars. Those reserves have been largely dissipated, most recently in a series of spectacular auctions, and it is no longer economically possible for merchants to hold wine for a long time. The only way to enjoy mature wines regularly is to maintain a cellar.

This is an exhilarating time for wine-lovers who will accept the scientific age of winemaking and who will explore its offerings with an open mind. After decades in the doldrums, the wine trade is alive with new ideas, new people, new ideals and new resources. No one can say exactly what the future will bring, but it will definitely be worth a taste.

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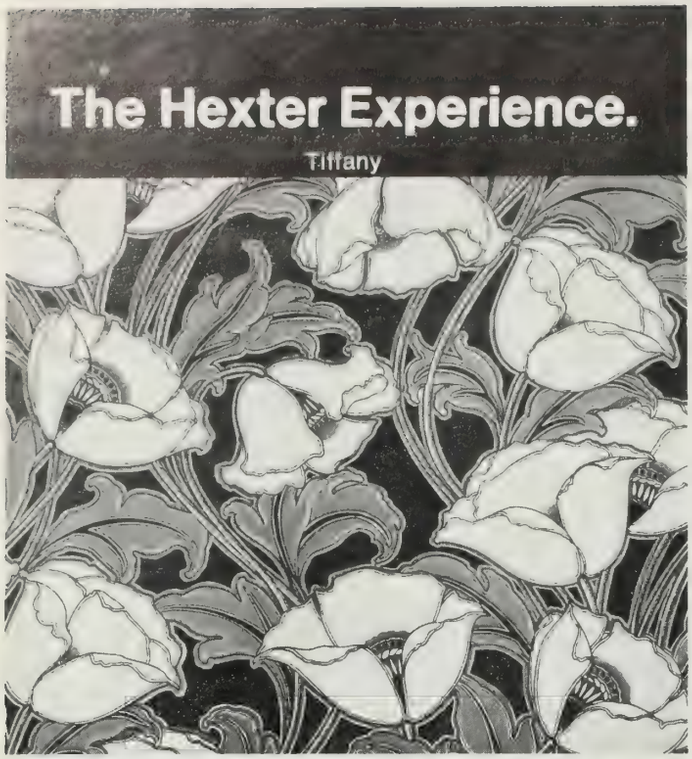
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 continued from page 54

Artists are always working in quick random sketches, outside the tyranny of a frame or preconceived plan. They build storehouses of sketch pads, scrap records of character or mood, piles of chance discoveries, notes on the interplay of light and shadow, the working of forms. Out of this "memory bank," a sort of graphic compost heap, they draw richly fertilized ideas which, in time, can emerge as full-blown concepts, completed paintings, sculpture, or whatever.

Odilon Redon expressed it well: "The more ambitious study does not give as enduring results as those fragmentary passages that come without thought of composition. It is not the ambitious study that the artist will consult when he needs reliable help. The naive study, when one forgets what one *knows* and approaches with humility what one *sees*, remains a real document, fruitful, inexhaustible in its lessons, and one that will never tire." That is one reason only, among many, why collectors treasure the quick sketch.



ADRIAEN VAN DE VENNE (1589-1662). *A man being forced to sign a document.* Pen and brown ink, gray wash. Courtesy, Bernard Houthakker, Amsterdam.

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In preparation for a finished work, artists often make studies, drawings consciously and deliberately geared to a plan that is maturing and becoming distinct in their minds. They set direction, lock helm, so to speak, and steer straight toward an objective. They make experimental drawings, then variations. They alter, readjust, rehearse difficult or important details again and again, until the whole jigsaw puzzle fits together and approaches perfection. These intimate, passionate rehearsals of the artists' ideas, wriggling alive, are prize catches for the collector of drawings. In them we are as close as we can get to the artists, looking over his shoulder.

The Finished Drawing

The finished drawing is made for its own sake, not a halfway step but an end in itself which requires rare virtuosity, linear precision and technical cunning. Italian artists have always been notable draftsmen. They loved

continued on page 118



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 continued from page 116

flair, the passionate gesture, monumental scale, operatic magnificence. But they were impatient of the detail demanded by the finished drawing. And they had the wall space and the generous patronage of the Church to give them room to full-size their dreams in paint. In the north of Europe, especially among the Flemish and Dutch, artists found a ready-made market for finished drawings. The sober taste of Northerners, introspective and personal, preferred drawings of simpler, more humble (and conversely more complicated) subjects. It loved drawings that revealed mood, individual character, or drawings that gave a closer look at daily life — in other words, "genre." Moreover, Northern artists, working in the austere climate of post-Reformation times, seldom had the lavish patronage of church or nobility. The burgher class, comfortably rich but adverse to display, became the patrons of artists who, working on a smaller scale and with humbler subjects, produced finished drawings of great intimacy, dynamic in the portrayal of specific characters and individual moods.

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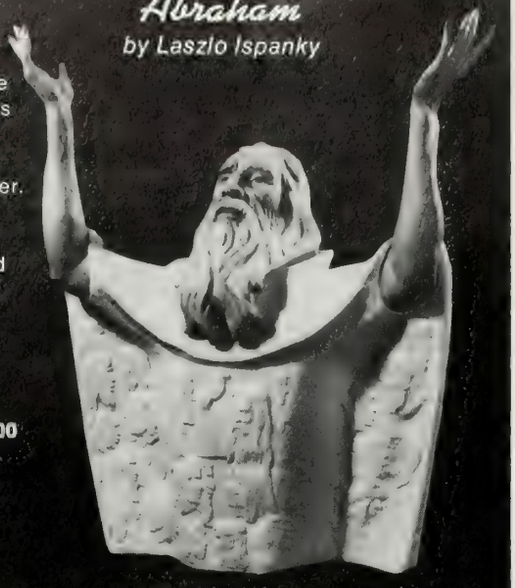
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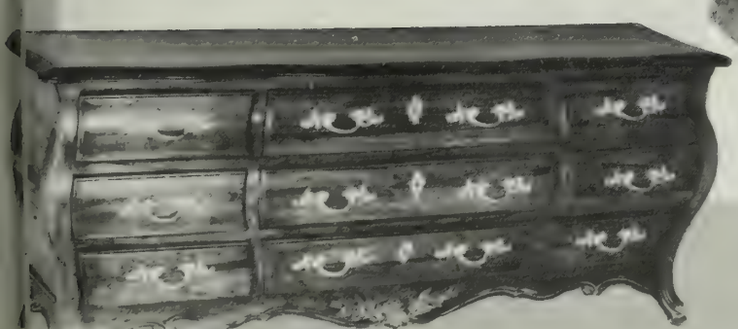
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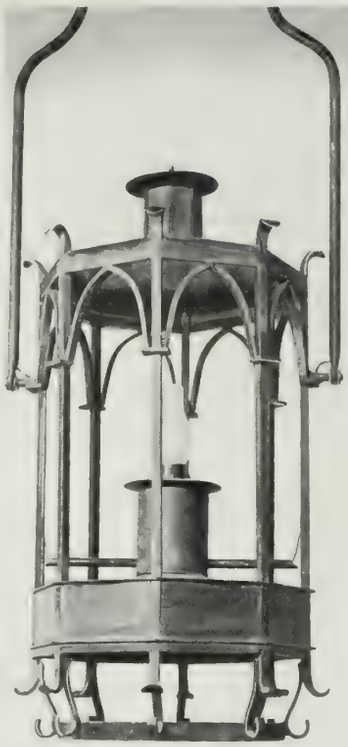


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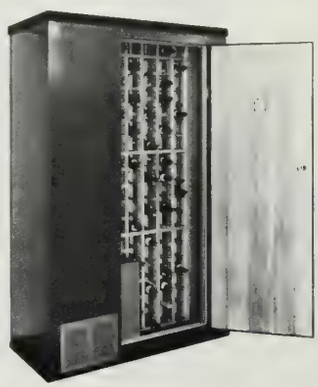
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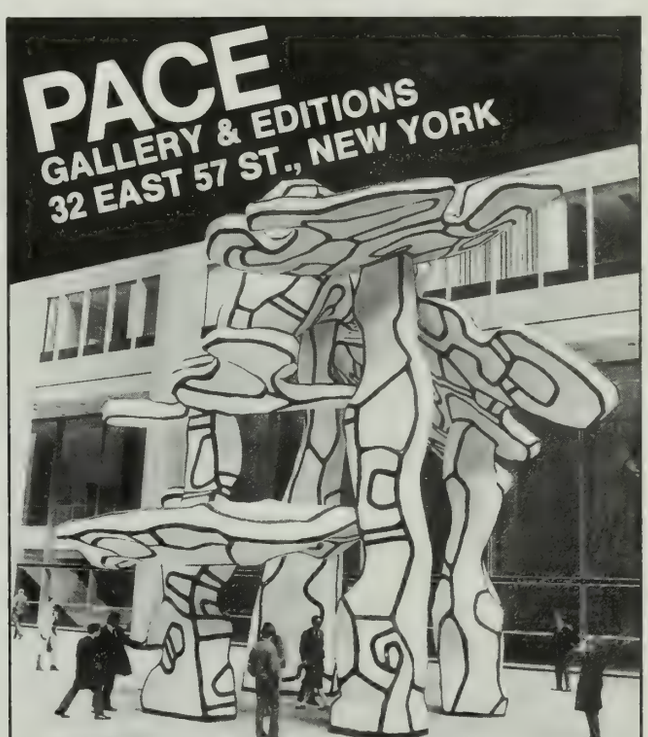


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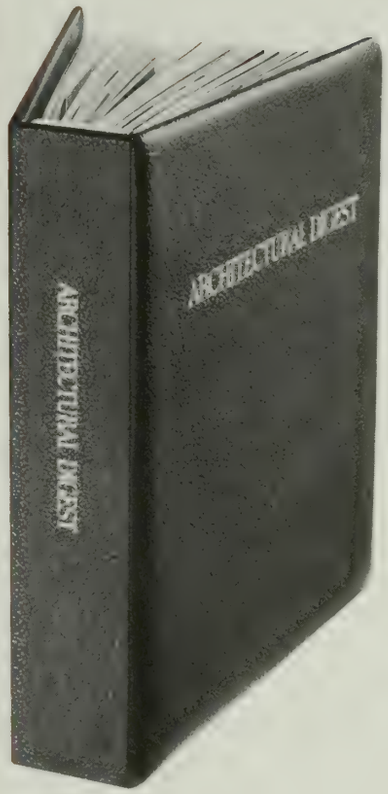


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SUMMER 1970 / Metropolitan Museum's 19th century American exhibit; 16th century Moorish castle in Tangier; Henry Moore interview.

NOV / DEC 1970 / Diplomatic Reception Rooms of the U.S. State Department; villa in Beverly Hills; AD's Fiftieth Anniversary Issue.

JAN / FEB 1971 / A Manhattan apartment by Michael Greer; a French country castle in Newport Beach; New Jersey residence by designer Joseph Braswell.

MAR / APR 1971 / Ingrid Bergman's country home in France; the Woolworth Donahues' Southampton estate; "The New Elegance."

MAY / JUN 1971 / Miami Beach penthouse; a Texas residence by designer John Astin Perkins; Le Bristol Hotel in Paris; Carmel Hideaway; swimming pools.

JUL / AUG 1971 / "Antique Savoir-Faire," rare assemblage of museum quality antiques in Beverly Hills; Italy's Villa d'Este Hotel.

NOV / DEC 1971 / Villa near Rome; the story of Antique Roses; John Barrymore's old cottage restyled; tablefashions.

MAY / JUN 1972 / Collecting Chinese Art; Anthony Hail's apartment; Small Space Odyssey; Tulipomania; Chateau de Mercues, French castle.

JUL / AUG 1972 / 450-year-old Hacienda Historica of Mexico; New York executive offices of Revlon Cosmetics.

JAN / FEB 1973 / Coco Chanel's famous Paris apartment; Manhattan design by McMillen; Litchfield Plantation by Otto Zenke; Wright Ludington residence; Color Psycholgy.

MAR / APR 1973 / Moulin des Corbeaux by designer Charles Sevigny; San Francisco Classic; an Easter Fantasy: Faberge Eggs; Ireland: Land of Welcomes.

MAY / JUN 1973 / Investing in Antique Furniture; Buying a Home in Europe; bachelor condominium design by William Gaylord; The Nonconformist Collector.

JUL / AUG 1973 / A Long Island Barn designed by Joseph Paul D'Urso; Sevigny in Spain; Inigo Jones, 400th anniversary commemoration.

SEP / OCT 1973 / The Edward M. Kennedy's home in McLean, Virginia; Living Color by Richard Ohrbach; Hammamet, Tunisia.

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ADDENDA

ARCHITECTURAL DIGEST ADDENDA MARCH/APRIL 1974

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LETTERS

The Editors invite any comments, suggestions and/or criticisms. Address:

"Letters"
Architectural Digest
5900 Wilshire Boulevard
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Your new Addenda Section is *excellent.* If Miss Rense follows the format of this first Addenda, in the future, from the comments I have heard, it will become a very important part of your magazine. I subscribe to two other top magazines in the antique field and must say your coloring in the Addenda section is very fine. The Robert Watson painting on page nine is perfect; the Corinthian Studios advertisement color is beautiful. It makes you want to buy and even people who are not interested in the subjects still look and comment that they look almost real, because of the coloring and display of the advertisements.

Adele Arnaz
San Marino, California

I cannot tell you how pleased I was to happen upon your new Addenda section in the January/February 1974 issue. What a nice way to begin the new year. There was such variety I don't know where to begin, but I especially remember the wonderful essay on films by Joel Reisner, the witty article on Trader Vic's, the informational antiques article and all those great tips on "Dining In." I have tried several places listed in the latter and found the reporting completely accurate.

Blake Levin
Bel Air, California

A new dimension which I never thought possible has been added to Architectural Digest. Apart from the graphic and editorial excellence you have always exhibited in the past with respect to interiors, you now have kicky new text pieces dealing with, of course, *only* the most interesting subjects.

Scott Tarken
San Diego, California

I found the back pages of your January/February magazine to be most crowded, and had difficulty keeping track of the fine articles tucked in between what seemed a surfeit of advertising. Surely your fine magazine will revert to its more spacious look in the future?

John L. Tremaine
Bakersfield, California

We accidentally found the new Addenda part of Architectural Digest and liked it very much, but wonder how many others missed it because it is really lost in all those advertisements. Everyone understands that magazines need advertising, but couldn't you cut out just a few so we could at least find Addenda on purpose?

Mr. and Mrs. Karl von Brulow
Palo Alto, California

I loved reading the letter from your Editor, Paige Rense, in the January issue of your magazine. It made me more comfortable with my enjoyment of things elegant, a pleasure I've felt somewhat apologetic about in these days of "radical chic."

Julie Randoak
Beverly Hills, California

Love your Addenda! Minus some of the many ads, Addenda and Addenda's articles are superb. Too bad it couldn't have come sooner. Actually it should be called Everything You Always Wanted To Know about the Good Life but Didn't Know Whom to Ask!!!

Donna Carter
San Francisco, California

I was really impressed with your Passport travel feature in the January/February 1974 issue. It is exactly the kind of travel writing and information I had always hoped to find but didn't expect to, if you know what I mean. I have written to the Passport newsletter for a subscription and am enclosing my own extension of my subscription to Architectural Digest. You seem to keep coming up with exciting new things and I love you.

Kevin Sullivan
La Jolla, California

Your January/February issue is a near masterpiece with Addenda. Not only do we see the most enchanting interiors but we now have a social, fashion and living etiquette schedule with Western verve and none of the campy comments of gossip columnists. My only reservation lies in the preponderance of advertising. I realize Addenda is to be an addition and defined by the Editor as a "magazine-within-a-magazine," but please —reading a fascinating piece like Dining In and having to plod through bathrooms and flowerpots dims some of the excitement of the piece, easily remedied by the simple addition of some pertinent illustrations and the scaling down of ads.

Dorothy Mastrick
San Francisco, California

I am writing to protest the article, "The Power of Positive Decorating." From the beginning, it assumes Freud's nineteenth-century premise that the house is a reflection of the female. Fortunately, this is the twentieth century, an era of liberation for women. There are a growing number of families in which the man is as responsible for the state of the residence as the woman, which might be very little or a great deal, depending on each one's career burden and other activities, as well as the extent of their domestic help.

Furthermore, another of the author's premises is erroneous, at least in my family's case; we tend to straighten up the house when we are most depressed. By cleaning up the external mess, we make room for the internal one to run its course, besides affording a mindless physical activity for working off nervous energy.

The redecorating syndrome is, indeed, just another form of this sort of experience. One does see many people not only redecorating their houses, but also themselves, as mental restoratives. But the opposite conclusion might be drawn from these efforts. In the case of redecorating, oft times it's the woman's feelings of utter dependence on the man, her sense of uselessness and ineffectuality that have made her a drain on the relationship. Isn't it possible that by asserting herself and her creative impulses, she might rediscover her former vitality and self-confidence? Wouldn't a new sparkle invest her personality, rekindle her self-assertiveness and cause a reevaluation by her husband (if he is the man in question)? This was the woman he married, he might say, and how glad he is to have her back again!

Darlene Herstead
Berkeley, California

My wife and I lead busy professional lives and frequently entertain friends and associates for dinner in the evening. We found your article on places to buy gourmet take-home food to be immensely helpful, and hope that you will continue to provide this marvelous service to your readers.

Mr. and Mrs. Paul Gilman
Santa Barbara, California

I was surprised and pleased to find a new section in this month's copy of Architectural Digest. Your Addenda seems rather a delightful bonus, very spirited!

Dennis Arton
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The Mercedes Effect

Will America ever have a small luxury car?

By Paul-Hayden Parker

Each year, when those who *know* quality select the world's finest road machines, American-manufactured models last about as long in the competition as an International Harvester thresher would. The judging ultimately reflects European standards by heaping honors on Mercedes, Rolls-Royce, BMW, Jaguar, et al. Uncle Sam can put men on the moon, but he can't put a car in the streets to compete with the small luxury imports.

Can't or won't? The question becomes more relevant as gasoline prices go over the top and the cost of tune-ups necessitates moonlighting. To get some answers, Robert U. Brown, publisher of *Motor Trend* magazine, purveyor of gospel to the automotive industry, was put on the stand.

According to Robert Brown, the American preoccupation with big cars is entrenched. In the early '60s, Cadillac owners began complaining that the cars were so long, garage doors couldn't be closed. The complaints were so numerous, the following year the Cadillac was shortened by about eight inches. Sales went down in what appeared to be a direct ratio.

" 'The bigger, the better' mentality was at play there. It has decreased, but it still exists and will always exist on a mass taste level," predicts Robert Brown. "Most people I know believe in the system of 'the bigger the achievement, the bigger the reward.' They have the attitude, 'I earned my way, my money, and if I choose to take it in the form of a big boat or a big house or a big something, well, I paid my dues and that's how I'm going to indulge myself. There's enough of the Horatio Alger mystique in enough people's minds to make that valid. Whether or not it's valid in the larger scheme of things, I don't know. But as long as we have a society where capitalism is in operation the way it is now, that way of thinking will always be considered valid. It's still, 'I'll do as I damn well please when I get the money.'

There is a certain amount of status involved in complaining about the high cost of status.

"Historically, the American public has always believed that price and size go together," Mr. Brown continues. "Statistically, the more money people have to spend on a car, the more extravagant their choice will be. But I think the emergence of some small sophisticated products from Europe have convinced at least that strata of people with more money and a higher level of taste that they can be satisfied with a smaller, less exotic package

size. There are certain areas of the country where Jaguars and the Mercedes are prevalent. At cocktail parties, discussions revolve around how expensive the last tune-up was. There is a certain amount of status involved in complaining about the high cost of status.

"As for the masses, it's hard to tell at this point. They're willing to spend more than they've ever spent before on a smaller product. As time goes on, they'll accept the idea of greater luxury and greater automotive competence in a smaller package. But it'll be a while before it has wide acceptance."

Robert Brown believes an impressive number of buyers in their twenties and thirties have already forced auto manufacturers to realign their thinking about building a small luxury car. "We're going to hear a lot more about rock-hard realities—gas mileage, trunk space, maintenance costs, things like that. We're hearing it now. And the sum of that conversation winds up in the product we're talking about: a small luxury car.

"This year the Mustang is in that kind of package. It's sort of a poor-man's Mercedes 450. Very few of the Mustang buyers will make that comparison, but the Ford Company is well aware of the Mercedes overtones and class and frankly have copied it. We've had small packages before, but they didn't have any class."

If U.S. manufacturers wanted to exploit the nascent desire for a small luxury car in this country, could they do it? "Easily," says Mr. Brown. "All they need to do is devote themselves to the project. They could build a carbon-copy Mercedes and sell it at a competitive price if they felt it was in their best interest. Until recently, they didn't feel it was. They were convinced the American buyer wanted a car with more novelty, more sense of extreme in terms of appearance, more sense of flair than the Mercedes presents. While there is a trend toward a smaller luxury car, it is a long way from being established. But the manufacturers can do anything they want; all they have to do is decide it is profitable." ♦



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AT TABLE

Divine Right Rules at The Bistro: "They are divine and it is right."

By Camilla Snyder

The number-one table is in the corner, facing the bar, and in status-oriented Beverly Hills it is important.

There are those who will never sit there if they live to be a hundred and lunch at The Bistro every day. Then there are those who get the table by divine right — they are divine and it is right. So what happens when two of the divine righters — Rosemarie Stack for one, Denise Hale for another — call Kurt Niklas and ask for *the* table at the same time: the magic hour is 1:00 p.m.

When this happens, according to handsome blue-eyed Jimmy Murphy, Kurt's aide-de-camp, it's first come, first served. "Very big people never mind too much about things like that," Kurt says. "If they seem to, I say, 'Any table here is number one.'"

It is not at all unusual, on many days, to find every luncheon table occupied by celebrities of one sort or another. One fall Thursday Mrs. Deane Johnson, the Burt Bacharachs, Mrs. Patrick Doheny, Mrs. Porter Washington (also a Doheny), several of the Gabor sisters, Mrs. Jules Stein, Pauline Trigère, Mrs. Alfred Bloomingdale and Mrs. Ronald Reagan were all at table (not together) at the same time. The cheese soufflés outnumbered the sole almondines two to one.

Normally, who lunches with whom at The Bistro is chronicled in gossip and social columns, but several months ago when Jeb Magruder of Watergate fame occupied a table downstairs while Henry Kissinger hosted a party upstairs, The Bistro made the front pages of newspapers coast to coast.

Guests come dressed for luncheon in a gamut of ways. The jet-set crowd comes elegantly, old Los Angeles families conservatively, the film colony in anything from rhinestone-studded blue jeans to an occasional mink dress. Yes, dress.

Kurt finds it remarkable that the popularity of The Bistro's cheese soufflé has never waned, nor has the penchant for even rigid dieters to order the chocolate soufflé for dessert, then just eat half a spoonful.

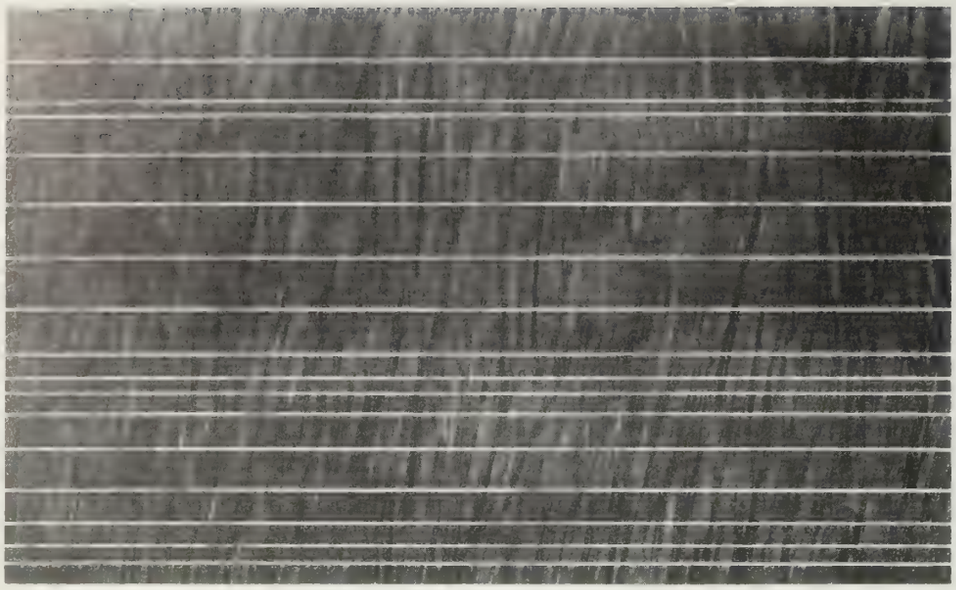
"Recently we did a dinner for the Armand Deutsches," Jimmy Murphy recalls, "and Kurt can't get over the fact that they wanted another of our old standbys, the cassoulet. We've been making it for years and thought they might want something new. But no. And afterwards they just raved about the cassoulet."

...anything from rhinestone-studded blue jeans to an occasional mink dress.

The wine list at the Bistro is formidable, and wines are generally ordered both at luncheon and dinner. Some guests do order cocktails while waiting at the bar for friends or a table. But in these health-conscious times there are those who ask for — and get — coffee or tomato juice.

There's a Baskin-Robbins Ice Cream store across the street from The Bistro on Canon Drive, and real Bistro aficionados who decide to add a Bistro touch to their parties at home simply order a melon mold of coffee ice cream filled with raspberry ice, add enough slivered almonds to make it look like a porcupine, then serve with fudge sauce and perhaps whipped cream, with coffee.

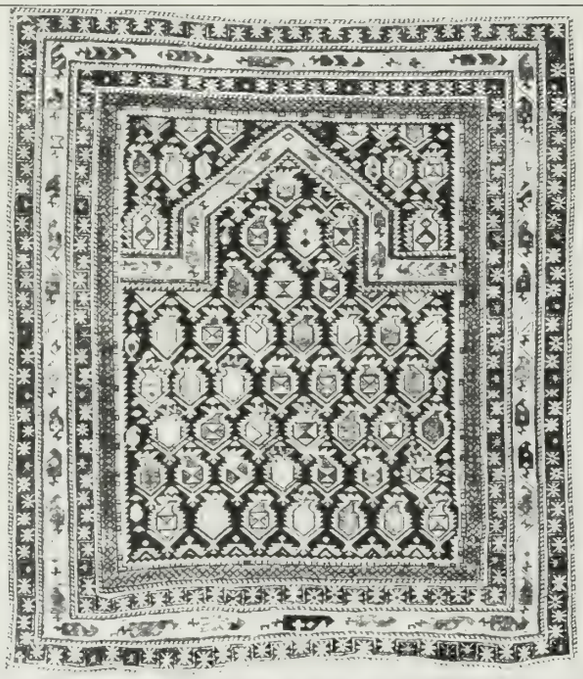
This is The Bistro's most famous dessert — created for a Bistro party given in honor of Princess Margaret and Lord Snowdon several years ago. When the history of this chic place is written, the Thirty-one Flavors melon-mold dessert may be to The Bistro what Strawberries Romanoff was to that other landmark. ♦



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FILMS

It's a Wrap: Academy Awards 1973

By Joel Reisner

With spring, in Hollywood, anyway, it's not so much the voice of the turtle that's heard in the land as the bleatings and thumpings of press agents out to capture those gold-plated (and gold-getting) trophies known as Oscars. Best this and best that are doled out amid paroxysms of praise and admiration. It's also around this time of year, I recall that, in 1940, with Laurence Olivier, Charles Chaplin, Henry Fonda and Raymond Massey all contenders for the statue, Jimmy Stewart won it for *The Philadelphia Story*—but then in that same year, Ginger Rogers beat out Katharine Hepburn. I suppose it's wise not to dwell on that one too long.

In any event, and in no particular order, here is a random sampling of what many people were looking at in 1973. *Last Tango in Paris* and *Deep Throat* were easily last year's most discussed films. Linda Lovelace became a household name, but then so is Drain-o. Brando reasserted his position as, unassailably, our greatest actor. *Deep Throat* is cheap, ugly, smirky, and oddly anti-erotic; it isn't even funny. But it's an important film

Young Winston was this year's most enjoyable rotten movie.

because it's the one that made porno legit. Discussions of sexual gymnastics, like ramaki and raw vegetables with horseradish dip, are now a cocktail-party accouterment. *Last Tango,* disturbing, troubled, is the work of a great artist. Like Peckinpah's *Straw Dogs, Tango* both repels and enthralls. It's deeply felt, intelligent, awesome almost, but, for me, anyway, it commands more respect than love—or even interest.

Sweden's Jan Troell gave us both *The Emigrants* and *The New Land* last

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FILMS

year. Passionate and romantic, they have the sad beauty of some of Satyajit Ray's films. Sam Peckinpah, a far greater artist than Troell, came up with *The Getaway*. Since Peckinpah also made *Straw Dogs, Ride the High Country,* and *The Wild Bunch,* I suppose one could interpret *The Getaway* as his revenge on Hollywood. If so, he certainly succeeded. Elaine May gave us *The Heartbreak Kid* and with it established herself as a director of enormous ability. Her former partner, Mike Nichols, directed *The Day of the Dolphin,* which was kind of like *Bambi,* only under water.

Again from Sweden came Bo Widerberg's *Raven's End,* a picture about labor problems in the '30s, but don't let that put you off. It's a beautiful picture, much finer than his *Elvira Madigan.*

The Way We Were is perfectly awful and obvious and I had a sensational time...

Young Winston was this year's most enjoyable rotten movie, with a nifty performance by Simon Ward as the young statesman and Anne Bancroft as Jenny Jerome, Churchill's mother. Miss Bancroft is both ravishingly beautiful and ravishingly talented. This time she contents herself with being beautiful. I miss this great actress on the screen. She should do Hedda Gabler or somebody should do a screen version of *The Bostonians* and star her in it. *The Way We Were* has Barbra Streisand as a Yiddish college girl with integrity and Robert Redford as an empty-headed goy who looks terrific. They fall in love. She gives, he takes. She's brave and far above him and the audience cries. It's perfectly awful and obvious and I had a sensational time looking at it, though I'll enjoy it more on TV ten years from now. Like *Now Voyager,* it needs to be embalmed by time.

Slither, a comedy suspense film directed by Howard Zieff, stars Sally Kellerman and she and it are both

continued on page 17

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FILMS

delicious. *Serpico* stars Al Pacino and is directed by Sidney Lumet. It's the one about the only honest cop in New York and it's a very good picture full of energy and has the worst musical score of the year—let's make that the decade. *American Graffiti* is about teen-agers surviving the '60s and it was directed by George Lucas and it's very, very good indeed. Lucas has a virile muscular talent and a sharp eye and a lovely intelligent style.

Martin Scorsese's *Mean Streets* was beautiful, if an abrasive ugly vision can be called such. It's a magnificent film. Also magnificent is Hal Ashby's *The Last Detail*. I think he's the best young American director, the one with the most fixed personal style. *Last Detail* is foul-mouthed and clean-souled. Jack Nicholson as a professional sailor gives the performance of his career.

Claude Berri's *Le Sex Shop* was the best picture from France this year. Don't let the title mislead you—it's not a skin movie and it's very funny and charming and lovable. Nick Roeg, who co-directed *Performance* and directed *The Beautiful Walkabout*, provides us with *Don't Look Now*, a

The Last Detail is foul-mouthed and clean-souled.

Gothic piece of atmosphere starring Julie Christie and Donald Sutherland. It's based on a Daphne Du Maurier story and it's set in Venice, not the touristy Venice, but a spooky, crawly place where things go bump in the night. Everything about the picture—the performances, the look of it, the direction—is spellbinding. It's this year's sleeper, or rather keeper-awaker, and should be, deservedly, a great success.

Some of these films will certainly garner Oscar nominations, a few may win them. In any event, most of them are worth seeing. One or two should not be missed and all of them are in a certain way woven into the uneasy fabric of one of the most uncertain years of a troubled decade. ♦

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COLLECTABLES

Low-Maintenance Elephants and other Necessities

By John Lincoln

If one is fortunate enough to have a private home with indoor basketball court and teams, Loewi-Robertson, of Los Angeles, has a very apropos cabinet in which to house gym clothes. It is a beautiful rectangular two-door late-seventeenth-early-eighteenth-century Dutch lacquered cabinet in black and gold, resting on an oxidized silver-gilt baluster-legged base. The doors of the cabinet open to show eleven drawers in various sizes lacquered in various designs. The amazing thing is that the figures in the designs are taken from early-seventeenth-century engravings showing American Indians playing a game similar to basketball. There are the usual European exotic dreams-of-far-places designs adding interest to the piece, which is 64″ high by 38″ wide by 18″ deep and is priced on request.

While we're on the subject of exotic never-never lands, H. Pollak, Los Angeles, has a most marvelous rug perfect for a Tibetan summer palace or an Orange County condominium. The rug is a Tibetan dhurrie 11′ by 13′6″ with four rows of three *not* pink but slate-blue elephants, and every other one has a cerise eye! How wonderful to have elephants that require no feeding or cleaning up after. These beasts are contained on a beige ground and controlled by a thin cerise line which encloses an apple-green and powder-blue geometric border. The elephants run $1,000 and are only sold by the dozen.

Indoor games can be fun if they're your thing. S. Arbes and Co., San Francisco, have a choice of five period trictrac (backgammon) tables. One is Directoire, three are Louis XV and one is a Louis XVI mahogany one with a leather top which, when closed, resembles a small *bureau plat.* Reverse the top and the playing section appears, with the original fittings —two leather dice cups, two small silver candleholders with pins to attach them to the rim of the table, and "pips," some ivory, some stained green. The carcass has two drawers to hold all of the above and is supported on legs round and reeded with ormolu at the knee and foot. The top is 24″ by 45″; height, 28½″. The price for this one is $8,400. Play on . . .

For the spring rains and drafts seeping through the house, Service-Knolle, of San Francisco, have a K'ang Hsi Coromandel screen (circa 1686) to stave off the chill. The screen is eight panels of birds, flowers and Chinese exotics on one side and on the other side, an emperor's birthday party (not at The Bistro). Not only are the Coromandel colors dark and warming, but the price of $28,000 is, too. The size is 11′4″ by 8′ high and when not otherwise in use, it can act as a corral for the elephants or basketball players.

For the spring rains and drafts seeping through the house, a K'ang Hsi Coromandel screen . . . eight panels of birds, flowers and Chinese exotics on one side and on the other side an emperor's birthday party . . . When not otherwise in use, it can act as a corral for the elephants or basketball players.

For reference to the following, look at the November/December 1973 *Architectural Digest* article on Mr. Henry P. McIlhenny's residence. If what you need to go with your art collection is some Charles X (he only ruled France for six years) furniture, La Maison Francaise, in Los Angeles, has some. It comes from a French collection—not the ex-Paris Helena Rubinstein collection, but another. There is a table 38½″ in diameter with center pedestal 30½″ high, four side chairs and four armchairs. All the pieces are of lemon wood with contrasting wood inlaid palmette arabesques. The color is warm and glowing and so is $18,000 for all.

Merryvale, in San Francisco, has the answer for those of you who demand a strong silhouette and ample storage. It is an eighteenth-century "baroque" Italian secretary. The top cabinet has one door and is surmounted by a broken pediment with three finials. The desk has a slant top and there are three large drawers. The whole piece is serpentined and convoluted and colored olive green and ochre as only the Italians can do. The price is by request but green money should obtain it.

Boldness and color seem to be coming into focus and since the heavy gardening season isn't here, Pashgian Bros., of Pasadena, have a rug which outside or inside would create a marvelous garden. The rug is antique Persian, 15′6″ by 24″. The bold patterns and colors appear in medallions, or panels, in which one can find palm leaves, lotus, vines, branches, cypresses, garlands. The ends of the rug have an ivory ground, whereas the rest of the rug is in henna-rust, dark and light blue, ivory, camel beige, and magenta. A true garden of delights for all seasons and can be ported wherever for $21,000.

After all this exercise—the games, elephants, gardens—a simple dessert is recommended, from Bandiniere, San Francisco—a *console-dessert,* that is, a table to hold dinner pastries. The chef was a *maître ébéniste,* H. Jacob, and the period of serving, Louis XVI. The *dessert* is in mahogany with a gray marble top and shelf. The top is two-thirds surrounded by a bronze gallery. There is a central drawer, fluted front legs and a gentle contour. This dessert's *dessert* should prove a sweet feast for the eye. Not for dollar dieters. Call for calorie count. ◆


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WINE

California Wine Renaissance II: French myths may become California legends

By Roy Brady

The suggestion that upstart Californians could regard Romanée Conti, Montrachet, Château Lafite and other such distinguished wines as mere stepping stones to the future greatness of California wine will be received by many with a certain sense of outrage. For half a century it has been revealed doctrine in the world of wine that, first, certain French and German vineyards enjoyed quasi-mystical qualities of greatness denied the entire remaining surface of the earth, and second, that even those vineyards had long ago passed through a golden age of greatness that would never return.

These beliefs stem from the great flowering of French viticulture during the pre-phylloxera period from 1858-1878. It was a time when the traditions of French wine reached their peak. Centuries of trial and error had identified certain grape varieties and certain techniques of winemaking as nearly ideal for each of the important districts, particularly Bordeaux, Burgundy and Champagne. Everything fell into place during those years.

It was the beginning of the scientific age of winemaking. Louis Pasteur had just explained the nature of fermentation and spoilage in wine, matters of deep mystery through all the millenia of viticulture. His work greatly improved the quality of ordinary wines which, until then, were often half spoiled before fermentation ended, but it probably had little effect on the great wines of that time. They were still the products of tradition and, as has so often happened in the history of wine, products of social and economic conditions. Throughout the eighteenth and nineteenth centuries the great wine estates of France were mostly in the hands of the wealthy who naturally wanted them to be showplaces. The cellars were as orderly and sweet-smelling as their drawing rooms and the vineyards as manicured as their formal gardens, so that guests could be taken everywhere. What was done for appearance' sake was very much what Pasteur was recommending for better winemaking, though few proprietors may have known it.

The pre-phylloxera wines take their name from the destructive America insect which destroyed them and threatened to destroy all European wine. The phylloxera is a minute insect, probably indigenous to the Mississippi Valley, that hitchhiked across the Atlantic unnoticed on the roots of some American vine. Over thousands of years of coexistence American species have grown tolerant of the phylloxera, but it is fatal to the European vine once it affixes itself to the roots. Like the Black



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WINE

Plague of the fourteenth century, it swept through European vineyards and seemed for a while unstoppable. The pre-phylloxera era flourished for so short a time and ended so dramatically that it has the tragic air of genius cut off in the flower of youth.

Even so, its legendary excellence would not have become such an article of faith without the highly literate books of a group of British wine merchants and writers during the twenties, thirties and forties. Pre-phylloxera clarets, burgundies and even champagnes lasted in a most uncanny way, allowing those writers to enjoy them in their prime. Moreover, French wine was slow in recovering from the phylloxera and nature was not so generous as during the sixties and seventies, so, with the exception of a few years, twentieth-century vintages were not as fine as the pre-phylloxeras. The very longevity of the latter gave them a special cachet, as though slowness to mature were itself a virtue.

The literary legend was begun by the erudite Professor George Saintsbury in 1920 with his *Notes on a Cellar Book*. Under the captaincy of André Simon, eminent wine man of his long day, the legend of the lost golden age of pre-phylloxera wines grew "vaster than empires and more slow." As they grew more scarce, their reputations prospered in some of the finest prose of H. Warner Allen, Maurice Healy, Hilaire Belloc and many others. Of course, few of their readers ever tasted the wines, so the legend flourished, unrestrained as a tropical rain forest. "Chemist" was anathema to the pre-

It was an article of faith widely accepted that great wines would forever defy the prying eye of science.

phylloxerians. They wanted their wines unsullied by science. So charming, so literate, so compelling were their books that a generation of readers in this scientific age accepted the dogma that great wines emerge from some mystic bond between man and nature. It was an article of faith widely accepted that great wines would forever defy the prying eye of science. A favorite remark by defenders of the faith was that science could not tell the difference between a great vintage of Château Lafite and the lowliest *ordinaire*.

In this day of gas chromatography and molecular spectroscopy, it would be imprudent to repeat such a statement. Besides, a certain disenchantment with science today has made us less defensively romantic, more capable of objectivity where such techniques are concerned, more practical in our judgments. The success of modern methods of viticulture has mellowed us into an acceptance of the California wine Renaissance—science and art striving for a perfection achieved many years ago and possible in our time. ◆

This is the second part of a two-part feature.

ART

Art in the Seventies: What now, what next? The view from the gallery

By J. Kelley Younger

The art world just wouldn't be the art world without a saturation of fascinating issues and fantasies: What of the avant-garde? Is it the West Coast vs. the world? Are graphics important? Is the art of a New Realist—who may spend years on one photographically perfect canvas—merely "real-er than real and duller than Hell"? Or is it true that "whatever is, is art"? Can personal expression survive in experimental, laser-beamed-video-taped-plastic art? Is quality out? Is *art* out?

Here, a sampling of gallery owners takes up the issues at random. There is, of course, no consensus.

"Point one, the art market is very, very strong," states the man on Santa Monica Boulevard, *Nicholas Wilder,* firmly pacing in the gallery's back room. "Point two, the role of the traditional 'centers' of art—Paris, New York—has vanished; with mass transportation and information-retrieval, the centers concept has been transcended." The energetic dealer's points are emphasized by his non-stop studio-hopping across continents. "It's impossible now for any one 'school' of art to predominate—art is mobile, people are mobile, and so movements converge and finally diffuse. Exclusiveness is out," Mr. Wilder feels and he finds it odd when people assume he is "not on speaking terms" with, for example, Pop artists, simply because he does not show their work; in fact enlightening dinners with friends such as the Roy Lichtensteins are indeed much to his taste. "What makes 'good' art is the *magic* about it, and its availability, not the status of the style, medium, or gallery where it hangs."

Margo Levin agrees that "all the (art) media—prints, paintings, plastics—are receiving equal play." Also, she feels that "many more people are informed than were ten years ago," and she credits the news media as their messenger. "Any writing, or broadcasting, at all that describes the art scene is so welcome; names of artists become familiar and the collector's confidence grows." Ms. Levin thinks that "the most important role as a dealer now is to show all the exceptional young talent in California, to expose the artist and educate the public."

The *William Sawyer Gallery,* which shows the whole range of contemporary materials, feels that *graphics* have a very important future, agreeing with a trendy '70s painter who said: "The world wants color, and they want it 'instant' and 'immediately.' Most graphic printing is non-subjective and, therefore, non-demanding; unlike posters or reprints, prints are tactile, and the artist has really dealt with them; unlike paintings, graphic work is

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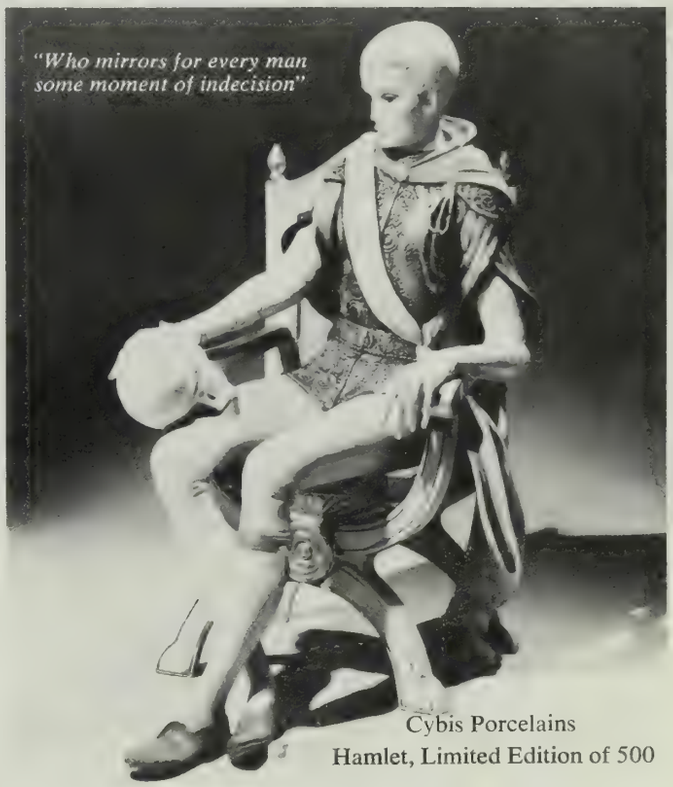
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flat and manageable. And the artist's increased exposure is good for both artist and buyer." At the Sawyer Gallery, "Ten years ago collectors would not consider graphic work—it was not regarded as a true art form. But in the '70s, its importance is realized. Now all of the major artists do graphics and even buyers who can afford major paintings also purchase prints; they have a very strong place." As to the large picture, Mr. Sawyer believes in the new waves of the experimentalists, which allow a great opportunity for the artists to do "something they can identify with, truly call their own. The traditional mores were restricting, confining... style can be a lot looser than in the '50s and '60s."

Herbert Hoover concurs; and of graphics he says, "I buy them myself—from other dealers; one can't be an expert on everything." Indeed, Mr. Hoover, gracious, literary minded, is enthusiastic about the entire gamut of today's art. Quoting Henry James ("Art lives by experiment"), he states his strong support of the avant-garde, and sees, along with the continuing growth of experimentalism, a further return to fundamental techniques, citing the careful methods of the New Realists and "even the simple matter of sizing the canvas properly." And Mr. Hoover sees a lessening of emphasis on New York. "We'd hate to have our coattails tied to Gotham forever."

"I specialize in '70s art," says *Jean Milant,* of Cirrus Gallery. "If you know what you're doing, it's a great investment." Dedicated to the contemporary California art scene and especially to experimentalism in graphics and light, Mr. Milant claims, "I've stayed in Los Angeles though I could have gone to other places, because I feel very strongly about what's happening right here." The gallery's large commitment to graphics is seen in its own printing workshop which publishes lithographic and silk-screen work. At light shows, creations of non-physical, visual "paintings" are pure projections of colored light casting reflections and shadows onto walls, mirrors, painted plexiglass. "And artists *are* commissioned to create light paintings for private homes. Prices might range from $1,200 to $2,000."

"There is no such thing as a trend," declares *Frank Perls,* "just a constantly changing taste for new hats." Speaking, as he puts it, "from his high horse," Mr. Perls decries democratic interests, which he says are more "in punting than in painting." He insists that collectors who truly learn and prepare and invest are a "terribly silent minority. And so, though I've been an art dealer for thirty-five years, I'm better known as the whore of Beverly Hills. Most people buy art by ear and not by eye. Reading the coffee-table books is buying by ear, too." He tells of a thief who stole a painting from him and created all manner of havoc and lawsuits. "But he said to the F.B.I. and to me, 'I saw it, I liked it, I took it.' This is my ideal collector, and it happens very, very, very rarely." ◆



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PASSPORT

When in Rome, Rent a Villa

Edited especially for the readers of *Architectural Digest* by *Passport*, the monthly travel newsletter, 20 North Wacker Drive, Chicago, Illinois 60606.

EUROPEAN VILLA EXPERIENCE

Renting a villa abroad is always a tempting idea after you've been over the standard tourist track a few times. But, like anything else, there are a few precautions to take.

It's usually worthwhile to put yourself in the hands of a quality U.S. agent—someone whose judgment you trust and who has seen the place being rented, and who will fight your battles for you—if there are any. There usually are.

Here's an example of how an agent is invaluable. When you rent a house, there's almost always a standard deposit asked by the foreign owner against breakage, bills that come in late, etc. You're better off having the deposit in the hands of a trusted U.S. agent in this country than in the owner's hands or even an overseas agent. Reason: It's sometimes hard to get funds out of a foreign country, and then with all the uncertainty over the value of the dollar, you could very easily end up with a difference of opinion about the actual value of your deposit. And, of course, there's always a difference of opinion about the value of what was broken.

Some bills, such as telephone, can take weeks to come in, so don't look for a settlement for several months.

It's always a good idea to see photographs. Europeans sometimes consider a 3/4 bed as a double. Also, some places are described as being able to accommodate six people, but two of the "beds" might very well be cots in the hall.

Be sure there's an adequate supply of hot water and reliable heat. Central heating is always desirable.

Be specific in asking whether baths have tubs or merely showers. Many European baths have only showers, but they don't say so.

Always plan to arrive in full daylight. No fun groping around a strange house in the dark—or even with lights.

Make sure the property is for your sole use. Some owners reserve a separate section for themselves or an administrator. Nothing wrong with this—as long as you know about it.

If isolation or privacy is important, make sure of the amount of land area you'll have. Some photographs are taken to conceal the proximity of neighboring houses.

Good houses are booked up for months—even years—in advance. And now you have more Europeans competing for them, too. Europeans often book a year or two in advance, so it's wise to make your summer plans for next year not later than October or November of this year. For winter accommodatoins, get started by April or May of the previous year.

Always plan to arrive in full daylight. No fun groping around a strange house in the dark.

One good American agent is Overseas Real Estate, 235 East 57th Street, New York, N.Y. 10022. Telephone: (212) 752-4900. Mr. Cornelius O'Connor, the firm's president, tries to personally see every house that will be rented.

SOUTH AFRICAN SCENERY

The "Garden Route" several hundred miles south of Johannesburg is certainly one of South Africa's most attractive features. Occasionally defined as the drive along the seacoast between Durban and Cape Town, but more commonly considered to be between Cape Town and Port Elizabeth. Well worth doing if you have time. Port Elizabeth is historic and also has an interesting snake farm. As you drive around the cape, to or from Cape Town, you'll see many natural gardens, vast empty beaches—good swimming; lovely countryside. Plettenberg Bay is a high point along the way—one of the most beautiful sites in the world, with a spectacular new luxury hotel, the Beacon Island Hotel. Stay there. The sea dominates the whole unforgettable picture on a small rocky promontory jutting out into the blue water. Address: Box 1001, Plettenberg Bay, Cape Province. Telephone: 411. Telex: 5-7092. Trip takes two to three days. Add two to three more if going from Durban to Cape Town.

SWISS SECRET

Most deluxe-class travelers know about Switzerland's luxurious Beau Rivage Hotel, but very few know about the interesting little Hotel La Résidence, which adjoins it (owned and managed by the Beau Rivage, which is a plus in itself). Only a few feet away from the main hotel. Two old mansions (twenty-four and sixteen rooms) connected by a small terraced garden. Like being in someone's guesthouse. Tip: In summer months, ask for the house in the rear farther away from the quay, which can be noisy. Less expensive than the B.R., but less opulent, too.

PARIS TIPS

Porthault, 18 avenue Montaigne, world's most luxurious linen store, has created its own laundry service. For pick-up service while in Paris, telephone 605-45-66. Customers have been known to send precious Porthault cloths from abroad for the high-standard work. Known as Les Lingères de Paris, 129 rue d'Aguesseau, Boulogne-sur-Seine.

Would be foolish to guarantee anything when it comes to Paris taxis, but have had good luck with one called G-7. Never failed to come when called. Telephone: Amp 28-30. Less than $10 to Orly not too long ago. ◆

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Getting the Goods at Auction— The Inside Word

By Andrea Levinger Smith

Considering the places one must be seen—the restaurants, the parties, the society pages—many appear, but few are noticed. But check in at an important auction, exchange your name for a numbered paddle (if it's that sort of place), and power is just an arm-raise away.

A front seat is good (if there are seats—some places are SRO), the better to examine treasures at the last minute, says San Francisco's Butterfield & Butterfield. Or if Lot 222 passed you by and you're bidding on 223 accidentally, being up close will avert danger. Dealers like to sit in the back or stand and walk around, to observe their competitors. On the other hand, it's easiest for the auctioneer to see people situated somewhere in the middle of the room.

Of course, the regulars have already marked their catalogues. At Los Angeles's prestigious Sotheby Parke Bernet, pronounced *suh the bee / park burr net,* sounding the *t* (essential knowledge if you're among the cognoscenti), for $70 prorated over the course of the season, subscribers not only receive every catalogue for every sale in advance, with cost estimates (low wholesale); they also get a list of final sale prices. You can buy the same catalogue for a few dollars, or a mimeographed sheet for $.25 at the Ames auctions, in Beverly Hills, and look every bit as professional.

You do have to learn to read the catalogue. "Elizabethan-style refectory table" only *looks* like the period, a big difference if you're planning on a profit later. The catalogue does not always go into the condition of a piece or the amount of restoration, both of which can seriously affect value. The terms *good, fine* and *rare* reflect the progression up to museum quality in some catalogues. When none is issued, such as at most Abell auctions, in Los Angeles, the audience often participates in calling a chip or crack to the auctioneer's attention.

San Francisco auctioneer Colonel Leib Rosenblum claims antiques sell for ten to twenty-five percent more at his warehouse auctions than at his ballroom auctions, because people overbid, thinking they're getting a bargain. Designer Tony Duquette won't go near an auction for this reason: "I'm a compulsive buyer—no control. I'm much too acquisitive." If you're afraid you'll get carried away and buy a ten-foot armoire for your apartment with eight-foot ceilings, or perhaps pay several hundreds above your limit, you can attend the preview, held a few days before auction. The director is always available for consultation and might even divulge some useful tidbits, like: This George III desk is estimated at $1500 because



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one like it just sold for about that, but really it's worth twice the price.

Bidding, of course, can be as refined as a numbered paddle or as obvious as screaming, "Twenty-two fifty!" from the back of the room. (If the catalogue costs more than a dollar, you're in a no-scream place; runners will take your bid if the auctioneer misses you.) One good way to scare off competitors, says the La Salle Gallery, San Francisco, is by bidding close to your limit immediately, showing determination and great bravado, even if it doesn't work. You can put in a bid in advance, but at some galleries that's what you'll pay regardless of how low the last bid was. You can also telephone from abroad or have a representative bid for you, just like Norton Simon does. Bidding in privacy can be arranged for the purpose of anonymity, as a dealer's enthusiasm can arouse interest in an otherwise unnoticed piece, hiking the price. Friends might want to bid privately against each other in order not to lose their bridge partner forever.

WHERE THE ACTION IS

There are moveable-feast auctioneers who find it less costly to take themselves to the proverbial mountain than to cart an estate down from Eureka, unless the items are less marketable *in situ*. City ordinances regarding auctions are less stringent in the smaller municipalities, so it might be a good idea to check out that early-American rocking chair for authenticity.

One good way to scare off competitors is by bidding close to your limit immediately, showing determination and great bravado, even if it doesn't work.

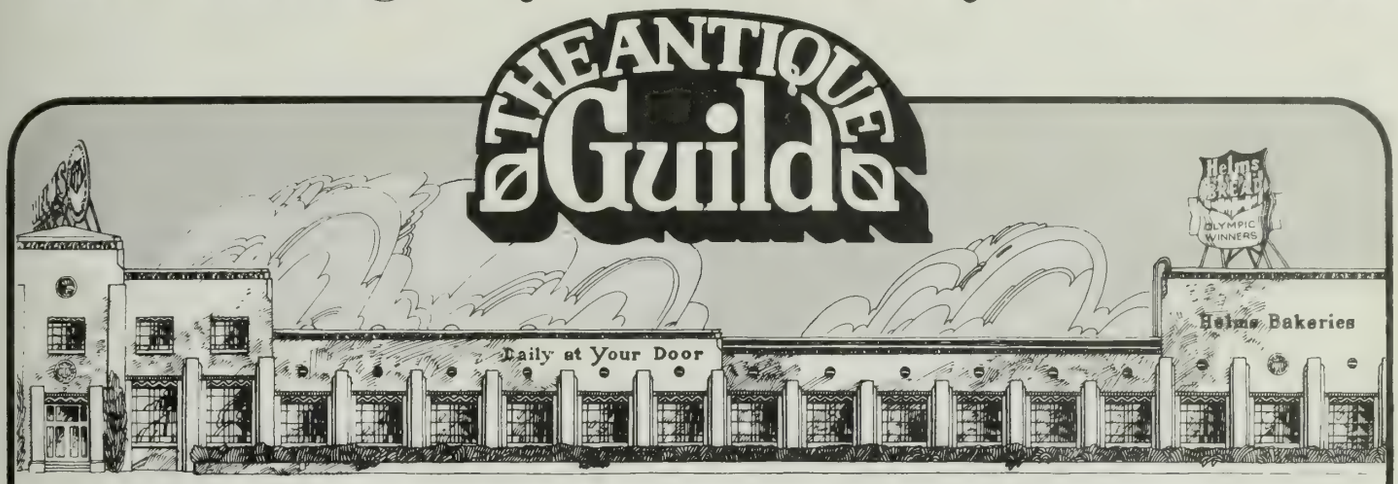
Because dealer trade is heavier in New York, the Western galleries have a more casual feeling that reflects a difference in lifestyle, too. Each city has its idiosyncrasies, though. The proximity of Hollywood brings the stars out to attend the dissolution of superproperties in Los Angeles, where, according to Sotheby Parke Bernet, English furniture and antique firearms sell well.

French antiques are reputedly a favorite in San Francisco. Older and more conservative, this town auctions a great deal of fine furniture handed down over the generations and available, some say, for less than it might bring in cities where antiques are acquired by purchase rather than patience.

In Palm Springs there's the Desert Auction Gallery, with its high-intensity searchlight beaming out over the sand every Friday and Saturday night. "There's not one old house in Palm Springs, so I don't know where they're getting it all," says designer Steve Chase.

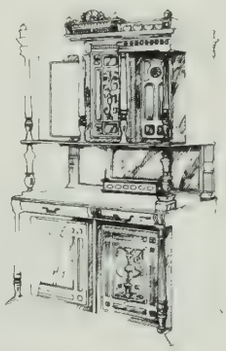
But then that's part of the auction mystique, like young love—the thrill of a not entirely known quantity for a still-negotiable price. ◆

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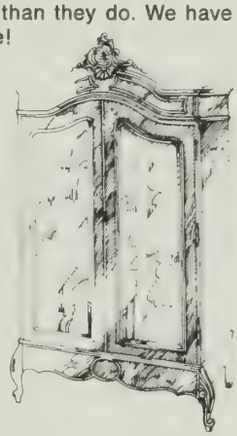
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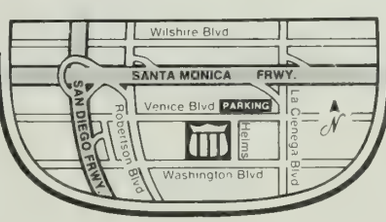
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HORTICULTURALS

Culinary Herb Garden—Parsley, Sage, Rosemary and Dittany

By Lynn Lilliston

There are working gardens and looking gardens, and sometimes the two come together quite fortuitously. A place in the quiet village of Ojai, in California's Ojai Valley, comes to mind. There's an airy redwood-and-glass building, but a stroller scarcely notices it at first because of the wanton enticements of the surrounding gardens. As a breeze stirs in a stand of rare black bamboo and birds sing their appreciation, the visitor is confronted with choices to make. Follow the path that curves away into mysterious shadows? Pursue a little brook to its destination, a pool where the flash of gold and dart of silver reveal the presence of fish? Pause, perhaps, at the Japanese "deer scarer," a bamboo device that makes a throaty, hollow sound as it tips water into a basin?

If these attractions are for looking and listening, the garden also beckons those with a nose for nature's most appetizing scents, the herbs. For the redwood building is a restaurant and the herbs are grown for its tables.

Many of the herbs outdo themselves and produce flowers as a bonus...

Alan Hooker, gardener, chef and owner of the Ranch House Restaurant, who has loved herbs since his English-born grandmother gave him his own garden patch a good many years ago, has gathered all his favorites here.

Most of his guests notice the English lavender first, because a mature hedge of the clean-smelling stuff borders the major dining terrace. Below the terrace, a visitor finds French lavender as well, and burnet, which goes into salads, and angelica, used for flavoring cakes. What once was a tiny sprig of lemon verbena has grown into a tree in this nurturing place; one perfect leaf floats atop the champagne cocktail, the favored house aperitif. There are ten varieties of thyme, including the attractive creeping moss thyme and the rare nutmeg and caraway thymes. And there is every kind of mint: curly mint, orange bergamot mint, mint flavored with apple and pineapple. Geranium, too, has borrowed other perfumes—roses, lime and nutmeg.

Many of the herbs outdo themselves and produce flowers as a bonus: rosemary comes in Tuscan blue, camomile produces buttonlike yellow blooms, and a big bush of pineapple sage presents a surprise just at Christmas—scarlet flowers.

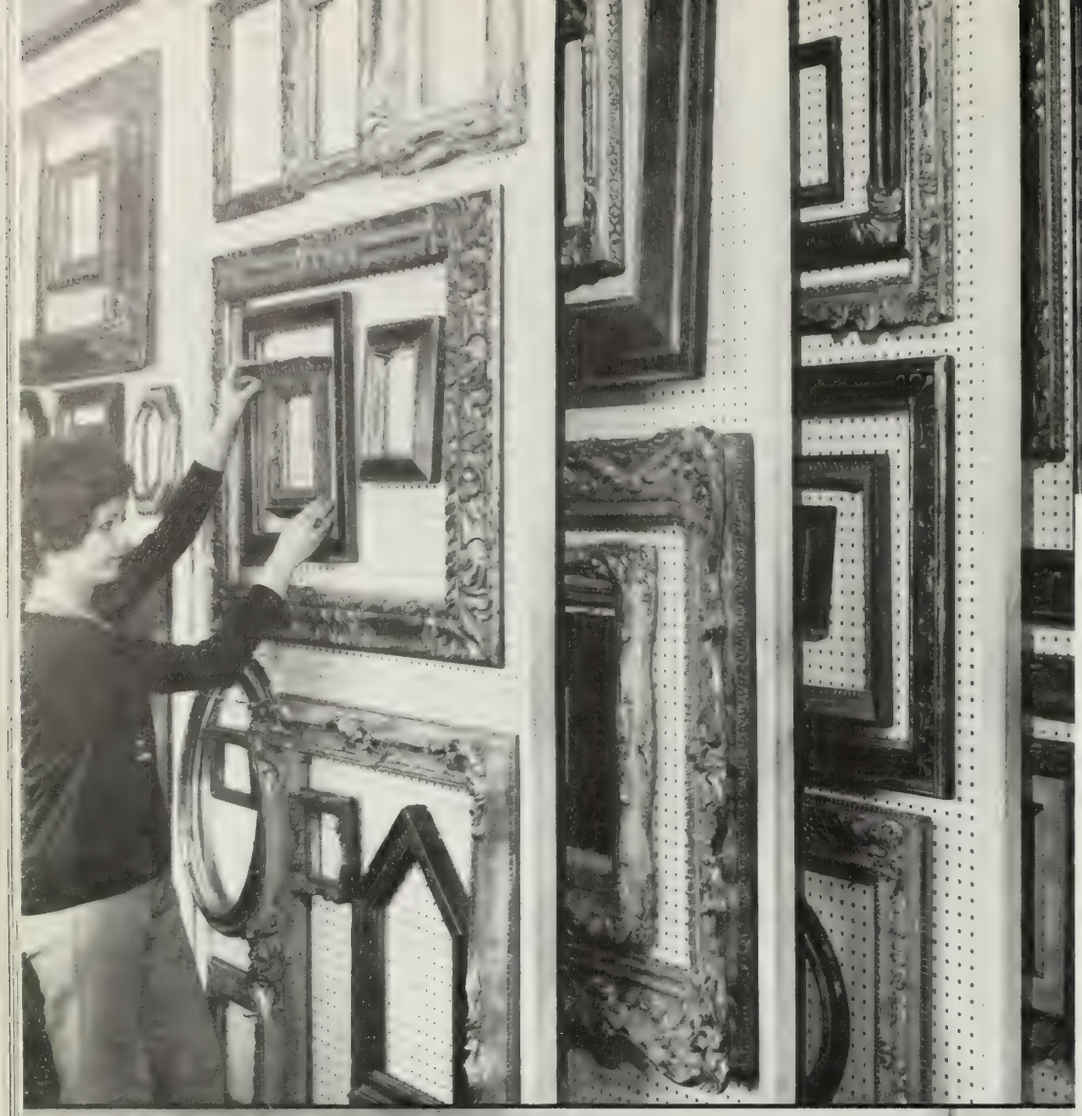


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HORTICULTURALS

Adding their scents to the laden air are borage, especially good with fish; tansy, which Mr. Hooker brews into tea; French tarragon, dittany, trailing winter savory and garlic chives. A miniature frog, no bigger than a fingernail, is discovered sitting under a wild anise plant. He is a privileged resident, because frogs eat the insects which damage herbs.

A few steps away, across a smooth lawn, is the working garden, which furnishes the kitchen with armfuls of the most useful culinary herbs and vegetables. This space is occupied by basil, rosemary, marjoram, two kinds of oregano, and other herbs. Cherry tomatoes, summer squash, zucchini, lettuce and chard grow here, along with clumps of wild celery Mr. Hooker transplanted from nearby Matillija Canyon, where he also collects bay leaves. He waits until after a rain, gathers the leaves in brown paper bags, and hangs the bags in a dry place until the bay leaves are ready to make their unique contribution to soups, stews, meat dishes and, always, to the boiling water for shrimp, to which it imparts a subtle flavor and diminishes the fishy taste.



"Herbs should have full sun, not too much water, and soil that is not rich, so they will be forced to struggle. In doing this they produce more oil in their leaves, and it's the oil which makes the flavor."

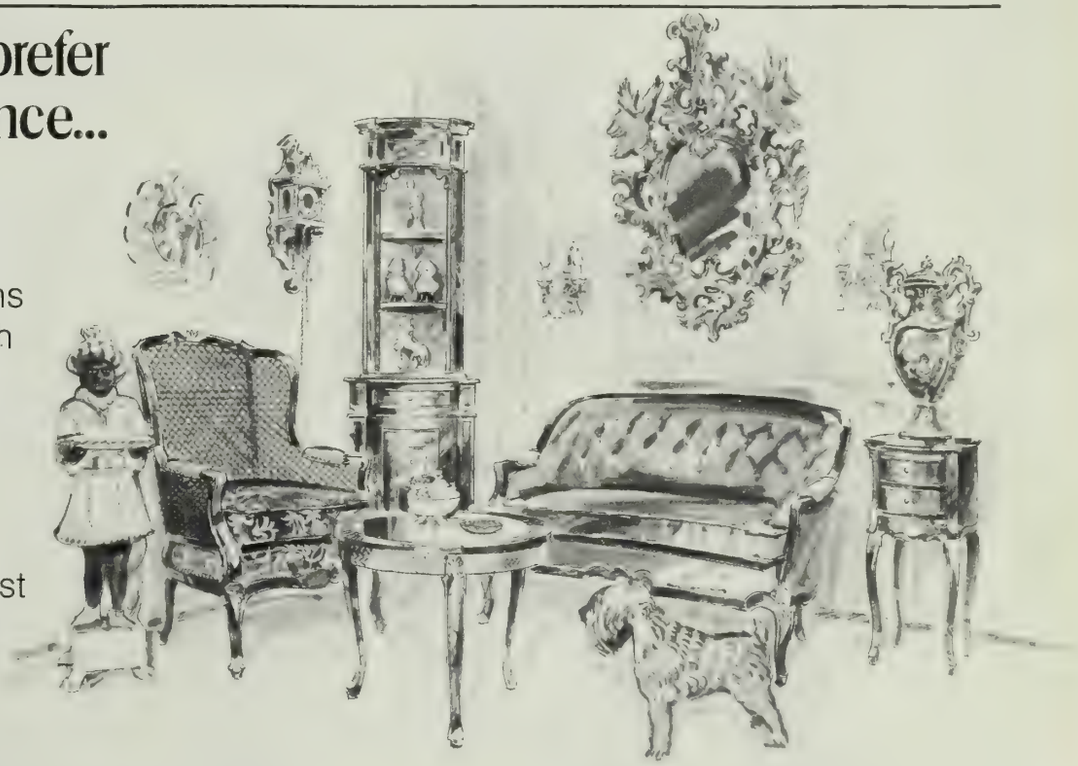
What is the secret of Alan Hooker's beautiful herbs? "Herbs really need very little care. They should have full sun, not too much water, and soil that is not rich, so they will be forced to struggle. In doing this, they produce more oil in their leaves, and it's the oil which makes the flavor," Mr. Hooker says. He never uses fertilizer on the herbs; instead, they are mulched with compost. Parsley does particularly well with compost because it does like a richer soil.

Perennial herbs such as rosemary and thyme are trimmed back in April, about the same time that seeds are planted for annuals such as summer savory, basil and parsley. During the year, all the herbs have to be weeded and pinched back occasionally. Two gardeners assist Mr. Hooker in growing his herbs and vegetables and in keeping his "wild garden" lush but not rampant. It is not a low maintenance operation.

"To me there is no such thing as low maintenance," Mr. Hooker smiles. "This kind of garden takes an open pocketbook and a weak mind. All it takes is time and money."

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ENTERTAINING

The Joy of Not Cooking—Muy Pronto

By Suzanne Vidor

Ruth Miller (San Francisco) and Barbara Hartung (San Diego)

If your dinner party pops up out of the blue on less than two hours' notice, what to do?

In spite of all the clichés, *do not* send out for Chinese food! While it is certainly one of the most fascinating types of cuisine in the world, easy it is *not*. You will be faced with dozens of mysterious little cartons whose contents should be reheated and eaten instantly, and the whole thing is a mistake for the relaxed last-minute hostess. Save your yearning for egg roll and snow peas and visit them on their home ground; they lose a lot in translation.

Mexican food, on the other hand, is very adaptable to hasty hospitality—¡Mi casa es su casa! and all that sort of thing—and is especially convenient and easy to find in California. (Use your judgment, though; most Europeans used to hate this type of food, though, as the globe shrinks, they are becoming more sporting about strange eating habits of the New World.) The small cans of frozen guacamole found in any market are much improved by the addition of a couple of tablespoons of sour cream or yogurt. Let the cans sit for fifteen minutes or so in a pan of hot water before opening. A bowl of this with small tostadas and sliced jicama to dip into it makes a companionable cocktail accessory.

Choose three or four attractive casseroles that can travel from oven to dining table, take them to your favorite Mexican restaurant and get them filled with enchiladas, frijoles, chile con queso, rice or whatever. They'll look a lot prettier on a buffet than if you carry them home in containers and start transferring them in haste by yourself. Then arrange them well

and sprinkle grated cheese and olives on top. Ask to keep the chopped onions separate for individual choice.

In San Francisco, two places distinguish themselves as the hottest (not literally) Mexican restaurants in town: La Cucina, 2136 Union Street (921-4500) and La Piñata, 1851 Union Street (922-6449). In Santa Barbara, La Tolteca, at 614 East Haley (962-6035), is a remarkable find that does *only* take-out food, a no-guilt fiesta all year round.

Mexico is just a stone's throw from San Diego (fourteen miles from downtown), but most local people don't go even that far for authentic take-home Mexican food. In fact, many head down through Presidio Park into Old Town for a quick visit to one of two Aztec Dining Rooms, 2811 San Diego Avenue (295-2965) and 2152 San Diego Avenue (295-9514). Plump cheese-filled chile rellenos with tomato sauce are a favorite. They travel well and, in a low oven, weather well an extended cocktail hour of Margaritas. Dessert fans, too, approve of the puffy, deep-fried sopailpillas drizzled with honey.

For buffet suppers, under-forties will sit around on the floor, on stairs, on couches, patio benches, almost anywhere.

The swinging Mexican Village, in Coronado, 120 Orange Avenue (435-1822) has no objection to people swinging in for tacos, enchiladas or entire dinner plates to enjoy at home. A regular's secret: always take home extra tangy cheese-and-oil dressing for a special salad treat.

Lucy's El Adobe, at 5536 Melrose Avenue, in Los Angeles (462-9421) is a great favorite, but good Mexican restaurants seem to be more plentiful than any other single species in the southwestern United States. This one has a very good green salad with a



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ENTERTAINING

house dressing, and delicious tortillas. Don't have anything more than fresh fruit or ices for dessert. Served in a silver bowl, they're a perfect visual finishing touch.

For a servantless evening, delegate a friendly type to help you. Consider where everyone is going to sit and whether or not they'll bartend for themselves. Usually the under-forties, married or not, will wait on themselves like mad. For buffet suppers, under-forties will sit around on the floor, on the stairs, on couches, patio benches, almost anywhere. Oddly enough, in this age group today the men are currently more helpful than the women. This is indeed a puzzlement, and must be one of the side effects of women's lib, as a generation ago it was quite the opposite. (Funny, among blue-collar workers, food is invariably cooked by the women, yet in the suburban station-wagon set, husbands claim to love barbecuing!)

The ordeal of juggling plate, silverware, glass and napkin requires concentration not conducive to relaxation.

Over-forties definitely prefer chairs and some sort of table. The ordeal of juggling plate, silverware, glass and napkin requires concentration not conducive to relaxation.

One table seems to work the best for eight or ten, or small tables of four to six each if you have a larger group. Since you are probably not going to be engaging in either ballroom dancing or breeding, it is not essential to have an equal number of each gender; extra men seem to liven up the proceedings; extra women seem to do the reverse. (Old-fashioned and prejudiced? Yes.) Man-woman-man-woman seating still works the best if only to keep women from talking about clothes, hairdressers and marketing costs. But this, too, will pass, God willing. ◆



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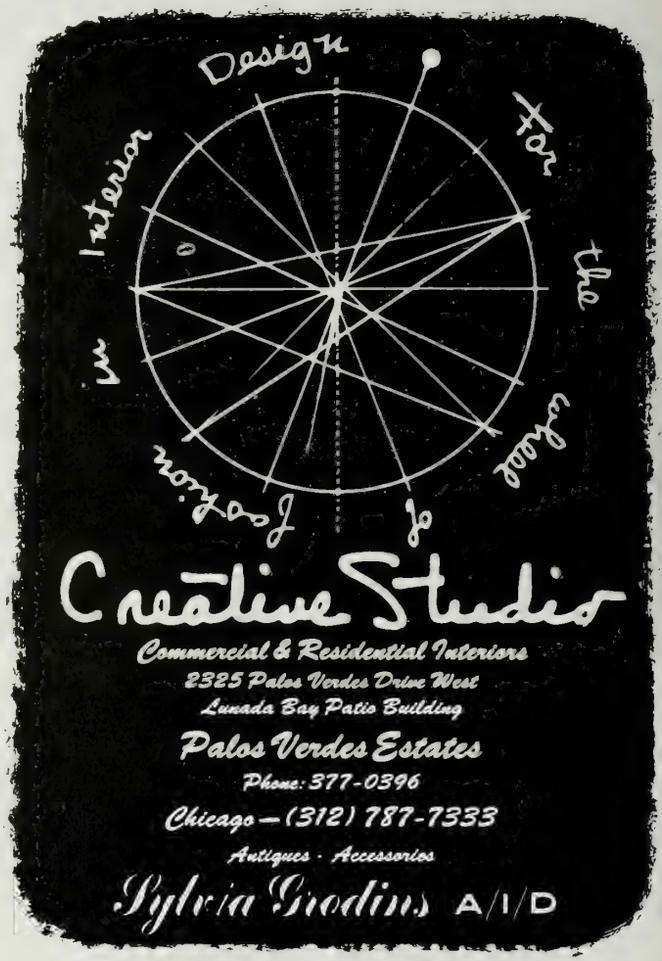
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ARCHITECTURE

Museum Design:

The building looks great, but where do we hang the paintings?

By Jane Jordan Browne

"Every museum in the country suffers from its architecture in one way or another," states Brenda Richardson, Assistant Director/Curatorial of the University Art Museum, Berkeley. "Architecture is in the most difficult position of all the arts because it is the only art that has to be functional."

The problems may be monumental—and insurmountable—as in the Guggenheim, a classic example of architectural dysfunction, or in the Mies Wing of the Houston Fine Arts Museum, which provides no walls to hang paintings. Or the problems can be resolved in time, as in the case of the Pasadena Art Museum. But any change is a great expense to the museum and its patrons, who must sacrifice their energies and potential acquisition funds on structural accommodations.

Pasadena Museum architects Thornton Ladd and John Kelsey still rankle at the boarding up of the windows. Barbara Haskell, of the curatorial staff, still complains about the curved walls, which limit display area, and the "inflexible space," but she likes the warm, dynamic feeling of the museum and the grand vistas. "The shows look good here," she says, "and we have learned to live with the space." That the Pasadena Museum of Modern Art has survived the test of time better than most is a tribute to a design that answered major requirements. PMMA is one of two museums in the country that can display the art of the fifties and sixties as well as the old masters.

One of the most recent important museums on the California scene is Mario Ciampi's University Art Museum at Berkeley (November 1970). Although it is almost universally praised as a prime contribution to contemporary architecture, its ability to function has drawn severe criticism from its staff.



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Architects rankle at the boarding up of windows... the curatorial staff complains about curved walls and inflexible space.

The question for every museum is: Could the problems have been avoided? Presumably the architects are in agreement with their clients before the work begins. Do they have the same goals in mind?

Most would agree that the primary function of a museum is to house works of art for purposes of display, conservation and dissemination of information about them and the museum itself. To make these works of art available to the public in the most constructive way, the museum must be a pleasant space that attracts people and lets them move about to enjoy the art and learn from it without becoming bored or fatigued. The art must look good in the museum, not only for its own sake, but so that artists and collectors will want their works exhibited there. Display space must not be too large or too small, always with a background that enhances, and never detracts. Atmospheric conditions must be carefully controlled. Moisture can damage a painting and direct sunlight fade it. Lighting must be planned to bring out the living qualities of the art. The works should be able to be transported and installed with ease and kept secure from vandalism and theft. The work areas must be adequate to attract and keep qualified personnel.

All this may sound simplistic. If it is that simple, why have so many museums run into difficulties? Could more careful planning and consultation clear the way or are major problems inherent in every project? When a museum doesn't function, the directors and curators are anxious to lay the blame on the architect who is more interested in his art than in the needs of his client. The architect's reply is that directors and curators don't know how to use the space properly to attain the predetermined goals. But building a museum is a two-way street. The client has a responsibility to help contribute to art by supporting a design of the same standards as the works it is to display, and the architect should be bound in cooperation with the museum to create a functional, dynamic relationship between the design of the museum, its treasures and the public that views them.

The trend today is to approach the leading architects to submit a design. No matter that the architect or his firm has never designed a museum, if the name is to be conjured with. Results have been predictably unpredictable, and more than one community has been blessed with a masterpiece of architecture that doesn't work. Then it's simply a matter of coping. ◆

Next issue: More on Ciampi's University Art Museum, Berkeley

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CALENDAR

Places To Be Scenery

By Roz Karson

THE ANTIQUES SCENE . . .

Devonshire Downs Antiques Show and Sale. Bring good walking shoes; lots of space to cover. *March 7-10, Northridge.*

Ventura Antiques Show. *March 8-10, Holiday Inn-by-the-Sea.*

Beverly Wilshire Antiques Show. On the way, stroll and window-shop on the boulevard. *April 11-14, Beverly Wilshire Hotel, Beverly Hills.*

San Francisco Bay Area Antiques Show and Sale. A first-rate Dorothy Emerson show. *April 24-28, Cow Palace, San Francisco.*

THE ART SCENE . . .

The Jack Glenn Gallery, first annual photography show—recent works of seven photographers. *Through March, Corona del Mar.*

The Zahn Galleries, paintings by Carlos Wahlbeck, including realism, surrealism, neo-romanticism, and American Western art; *month of March.* Seascapes and landscapes by Robert Wood; *month of April. Menlo Park.*

The Egg And The Eye not only has delicious omelettes; the present exhibit is contemporary carved coffins from the workshop of Kane Kwei, of Accra, Ghana. *Through mid-March. Los Angeles.*

Leslie Glaser Gallery shows the airbrush originals of Jim Saw. *Through March, La Jolla.*

Weinberg Gallery, glass and steel sculpture of Chris Wilmarth, *during March.* Paintings by Michael Tetherow, *April. San Francisco.*

Orr's Gallery offers the works of American contemporary printmakers. *March, San Diego.*

Quay Gallery shows new paintings and drawings by Bruce Conner. *Through March 23, San Francisco.*

Immaculate Heart College art/lecture series, titled "Focus, L.A.," explores the influence of Los Angeles on the art scene. Special guests; public invited. *March and April, Hollywood.*

Jacqueline Anhalt Gallery, paintings of Faith Bromberg, expressing the symbiotic relationships of man and woman. *March 10-29, Los Angeles.*

ALSO ON THE SCENE . . .

Kemper International Desert Tennis Classic. This pro-celeb tournament features James Franciscus at the net. *March 25-31, Ironwood Country Club, Palm Desert.*

Open House at Three Historic Old Homes, a main attraction for weekenders every Sunday. *Contact Santa Barbara Chamber of Commerce.*

Ocean Beach Kite Festival, a kite-flying contest for all ages. *March 19, San Diego.*

Bach's 289th Birthday Festival at UCLA. For devotees, *March 21-24, Schoenberg Hall.*

The Party at the Parke benefit auction and dinner stars the Pointer Sisters, for the Neighbors of Watts, South Central Community Child Care Center. *March 23, Sotheby Parke Bernet, Los Angeles.*

Rancho Santa Ana Botanic Gardens displays blooming dales of spring flowers. *Starts the end of March, Claremont.*

Marin Designers Showcase, home of historic and architectural interest. *Opens April 20. Contact Marin County Volunteer Bureau.*

Colgate-Dinah Shore Winner Circle Golf Championship should be a sunny event in the desert. *April 16-21, Mission Hills Country Club, Cathedral City.*

Las Floristas Headdress Ball is one of the most colorful events of the year. Monolithic floral chapeaux. *April 5, Century Plaza Hotel, Los Angeles.*

28th Annual Pacific Coast Soaring Championships, a thrilling sailplane contest full of action and always with a view. *March 16, 17, 10:30 a.m., Torrey Pines Mesa, San Diego.*

Pasadena Showcase House benefits the Los Angeles Philharmonic; features a California hacienda decorated by top interior designers. *Opens April 21, Pasadena.*

Wine Museum of San Francisco. Take the cable car to Beach & Hyde where this especially fine collection of master artists' work is cased in sleek new interiors—a visual feast.

Third Annual Los Angeles Film Exposition (FILMEX) begins with a benefit premiere and supper, daily entries, and ends with a 24-hour marathon. *March 28-April 9, Hollywood Paramount (formerly Hollywood Cinema).*

Tournament of Champions Golf Classic stars the P.G.A. Pros. *April 21-28, La Costa Country Club. Rancho La Costa.*

Pacific Southwest Custom Car Fair will delight automobile enthusiasts. *March 22-24, Community Concourse, San Diego.*

St. Patrick's Day Parade. Wear your greenery. *March 17, downtown San Francisco.*

Gatsby! the gala premiere we've all been waiting for will benefit a new mental-health center. *April 3, Avco Cinema Center, Los Angeles.*

La Jolla Garden Tour shows five of the most beautiful gardens in the area. Following tour, tea at the La Jolla Beach and Tennis Club. *April 20.*

Hot-Air Balloon Easter Egg Hunt. Watch the balloonists race for colorful eggs, a fascination in slow motion. *April 13, Tracy Airport.*

21st Annual Southern California Jumping Frog Contest, a don't miss; one of the only two "frog jumps" in the nation. *April 28, Del Mar Fairgrounds, Del Mar.*

Nichon Machi Cherry Blossom Festival, a beautiful celebration of the blooming season. *April 19-21, 25-28, Japantown, San Francisco.* ◆

ARCHITECTURAL DIGEST

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ARCHITECTURAL DIGEST VISITS GAYELORD HAUSER
Décor is background, personality presides

WRITERS IN THIS ISSUE: Helen Barnes, Jane Browne, Sam Burchell, Rosemary Kent, Lynn Lilliston, John Lincoln, Keitha McLean, Ruth Miller, Andrea Smith, Camilla Snyder.

FRONT COVER: Morning Room in Bel Air residence of Mr. and Mrs. Sonny Bono. Interior Design by Ron Wilson. Photographed by Jeremiah O. Bragstad.

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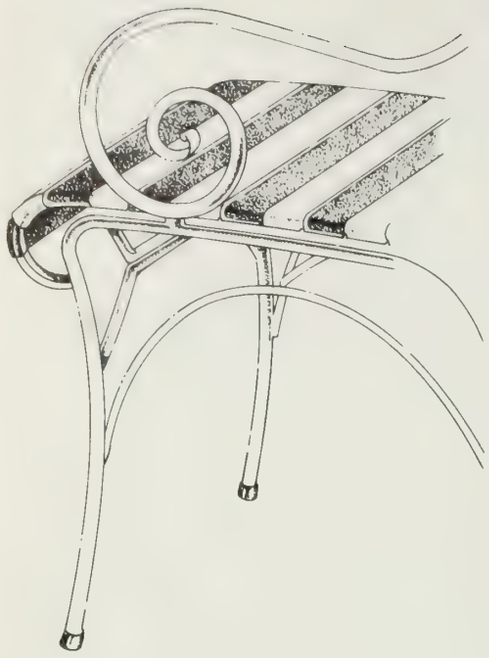
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LETTERS to the editors

The Editors invite any comments, suggestions and/or criticisms. Address:

"Letters"
Architectural Digest
5900 Wilshire Boulevard
Los Angeles, Calif. 90036

The cover photograph (January/February) was exceptional, as was the feature on Mr. Greer's apartment. His thoughtful design and personal detailing made several of the other, more contemporary residences in the same issue look as though they were quite unfinished. Please continue to feature the works of such fine interior designers – they are inspirational to all.

Leon Pascucci
Ripon, West Indies

Your magazine is one I cherish and look forward to eagerly–wish it were monthly!

Mrs. George Robert Stoner
Van Nuys, California

When I canceled quite some time ago, I very definitely gave my reasons – mainly that the magazine of late seems to have become slanted toward too much heavy Mediterranean for *my* tastes, I prefer the French, and when it comes to beauty, it's difficult to improve on the exquisite delicacy of things French. I realize you must appeal to varied interests and tastes. I'll try one more year of the magazine and then make a *final* decision. Thank you.

Dorothy Pettis
Manhattan, Kansas

Just a note to compliment you and your staff on the super-fantastic January/February issue. I am always impressed with the publication, but this one was really exceptional.

Your coverage of indoor pools was great. Wish I owned one of those showplaces.

My salutations of credit to your editor and staff.

Dennis P. Hollow
Fullerton, California

The home decorated by Jay Steffy, shown in your January/February 1974 issue, is deplorable. A much more tasteful and delightful version of this same home appeared in your Fall 1967 issue. Why dredge up the Hollywood 1929 look? Decorating reached an all-time low during that period.

M. Geraldine Ames
New York, New York

As subscribers, we would like to compliment you on the high quality and variety of Architectural Digest. It by far surpasses any publication in the field. Now that we are living in Florida, after twenty-seven years in Manhattan, it helps keep us abreast of quality interior design. We thank you.

Mrs. Joann R. Carmel
Sarasota, Florida

Congratulations are due you for the excellence of this Digest. The articles are always of interest and written beautifully. And it is, of course, a visual delight. The last issue, January/February, is one of the most fantastic ever. As usual, not only were there fine articles on interior designing, but also on the old-fashioned valentines and botanical prints. All in all, a magazine of the highest quality.

Janet L. Harper
East Lansing, Michigan

I am seldom disappointed in the issues of Architectural Digest. However, the January/February 1974 issue's "society page" emphasis on the designers rather than the designs was unprofessional and offensive, even if it was done with tongue in cheek!

I, for one, am not interested in what designers wear, their travels, their culinary skills or why they accept or reject clients. This sort of forage can be found in other publications. Architectural Digest should be too professional for this type of "entertainment."

Oliver White, AID
Carmel, California

Regarding the last issue–the James Killough article was marvelous. The grand Greer was great, and collectors Garber and Kennedy have a lot to say about scaling and good taste in their house. I really look forward to the next issues. I liked the snuff-bottle number [March/April 1972], too.

Edward Behme
Laguna Hills, California

Signor Mantovani's tasteful interior design, as illustrated in the flat of Miguel Cruz and Carlo Mercuriali, is to be commended. I am entirely in agreement with his comments on American interior design. Many of the American residences appear too pretentious, in the style of *l'ancien régime*. As slaves of "the antique," they must feel increasingly restricted by décor, overly expensive and elaborate.

I eagerly await future issues of Architectural Digest, in the hope of seeing more of Signor Mantovani's type of design. Thank you.

Rodger Delorean
Victoria, Australia

I have subscribed to your magazine for a number of years and have watched a lot of changes, some of which I did not like. Reading your "Letters" section, I found I was not alone. I did not write you about my own dislikes, because I must say you do heed what your subscribers have to say, and in a copy or two, what I happened to dislike was straightened out.

Recently, I became very disgusted with the amount of advertising, which I fully realize you have to have. But, when the amount of advertising pages exceeded your main section, it was a little too much. When my subscription expired, I did not renew. Then I picked up the January/February 1974 copy at a friend's home, whom I had talked into subscribing to your magazine, and I was delighted to see it was back to the point where I felt I wanted to renew my subscription, and have done so.

I have not read any letters relating to my one remaining objection. I may be alone, but for myself and a few friends, your white covers and black lettering, are a little stark. They look like the trade magazines, and if you have four or six on different tables in the same room, the white affronts you from every table. I have copies which, though old, still add color accents to my rooms, such as: Summer/Fall '65, Summer/Fall '66, Spring '68, Summer/December '70, and January/February '71. I do hope maybe sometime in the future you will again issue at least one or two copies a year with color covers, because your color covers were completely different and very appealing.

Adele Arnaz
San Marino, California

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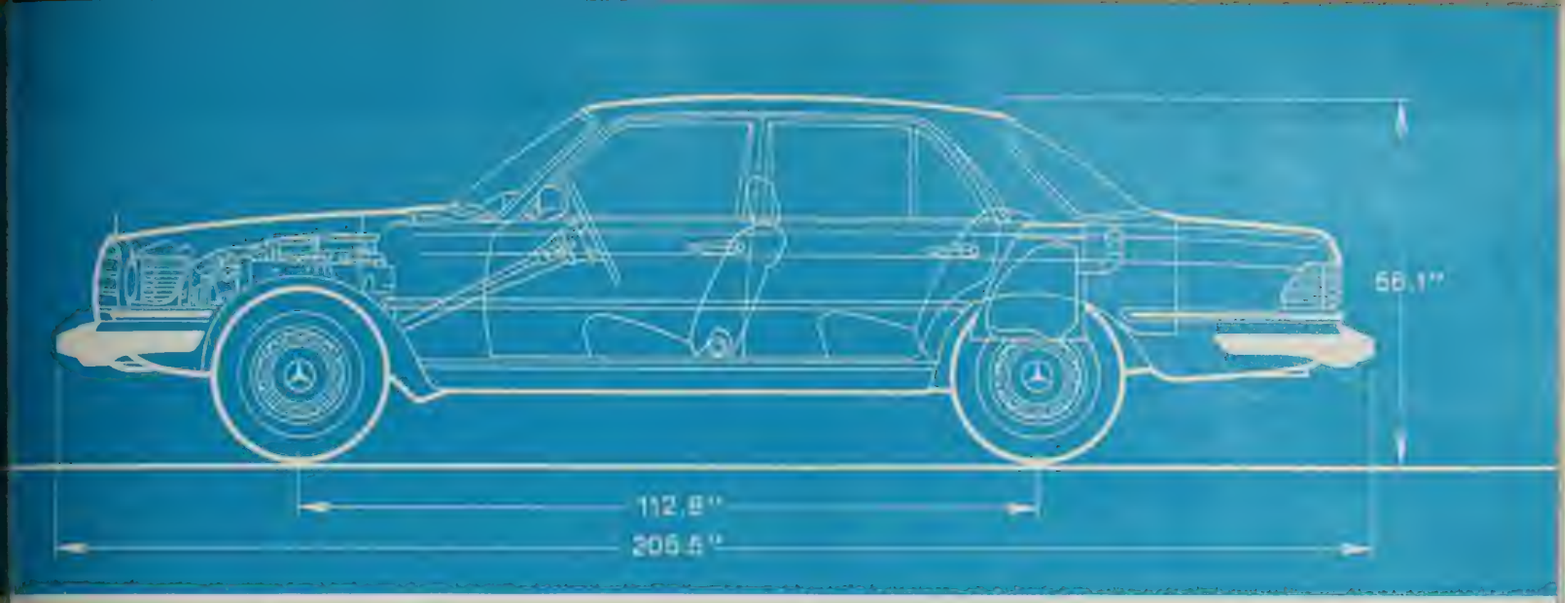
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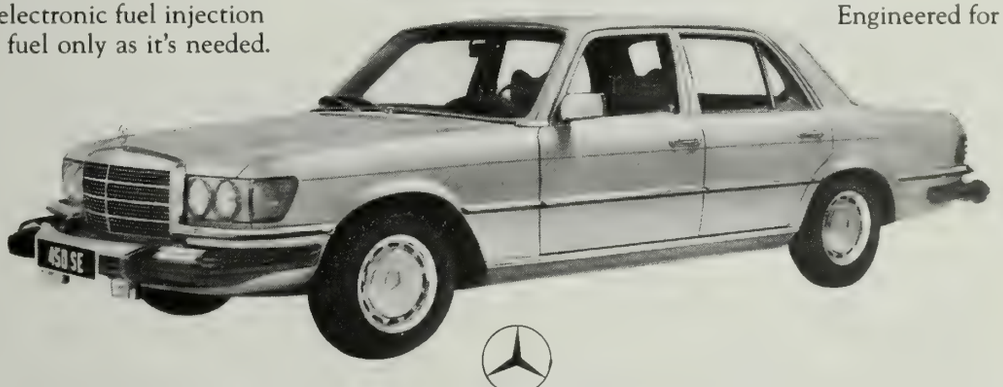
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Interior Design by Mario Buatta

Mario Buatta was listed recently on *The New York Times* list of most-wanted men—wanted, that is, at any chic Manhattan social function.

The honor really came as no surprise to long-time friends of the designer, whose eleven-year-old business draws a social-registered clientele. Mario Buatta exudes a special kind of warmth and friendliness on first meeting that might take others years to establish. Those who have known him "forever" are forever telling wonderful anecdotes about how he will show up for a weekend in the country carrying boxes of Italian pastries or send packets of chili through the mail with hand-drawn Pentel notes. It's this kind of childlike imagination and sense of humor mixed with a highly styled sense of taste that has made him a household word in some extraordinary households.

Opening the door of his Eastside

Left: Though dominant, the red-lacquered Queen Anne secretary, circa 1720, with antique fruit and vegetable porcelains, does not overpower the Living Room, where a floral chintz from Lee/Jofa asserts its own identity. Above: Regency ivory pagoda, 19th-century Delft cachepots and Battersea enamel boxes represent years of assemblage by collector Buatta.

Photographed by Richard Champion



Above the sofa, covered in Brunschwig & Fils cotton, an Italian still life is surmounted by Adam bracket and Chinese double-gourd jar.



English gilt mirror does the seeing for one of two oval, 18th-century painted mirrors.

floor-through apartment, wearing a three-piece, hand-tailored suit, Mario Buatta looks for all the world like your family physician, trustworthy and sympathetic. Leading the way into his living room—the color of an egg yolk—he immediately announces, "This is the apartment of a collector.

"And I am a collector. I guess most designers are. I love a house full of things that have been collected for years. I love having clutter around me, organized clutter, that is. I can't see parting with things. Each one tells a story. It is probably difficult for anyone to understand what I'm doing here—there is so much to see."

Indeed there is—a magnificent red lacquered Queen Anne secretary, circa 1720, with a double-bonnet top; ripe, round cabbages and delicate asparagus stalks of porcelain that "grow" in still life on skirted tables; oval Chinese mirror paintings lovingly sashed and bowed with blue faille; double-gourd Chinese vases perched on eighteenth-century Adam brackets; small bookcases crammed with Cecil Beaton diaries, Beverly Melven gardening books and a few scattered fabric and wallpaper samples just visible, like a child seen and not heard.

The room is a little Hogarth, a lot of Regency, and overall has the look of an English country house. And yet Mario Buatta has given the room a certain symmetry. "It's all in the balance," he explains. "I decorate a room often the way you'd paint a picture. I like my colors clear, fresh, almost like an Impressionist or Hans Hofmann painting. I like to be daring and use colors that don't look as if they will work. My extensive use of blue and white with yellow in this room happens to be a great love of mine but then that's a personal statement."

John Fowler, the legendary English

decorator, has had the most profound effect on Mario Buatta's design philosophy and brilliant sense of color. Another influential was Nancy Lancaster, an American socialite living in London. "The thing that singularly changed my life was seeing Nancy Lancaster's house in London. She has the most magnificent taste for making a house come to life. But then I do love the way the English live—it's really comfortable elegance," recalls designer Buatta, who over a decade ago gave up his architectural studies at Cooper Union to go to Europe with a Parsons study group. "I've always had a great love for decoration, and was very influenced by what I saw in Europe. It's everywhere in my work.

"Sometimes people come into my apartment and say, 'Oh give me a room like this one.' I can't. One just cannot. It is a very difficult thing to do, because one's home is usually personal, especially mine. I love working with what people already have. I try to work with what's there, unless, of course, there's not much to save.

"I do not believe that decorating is fashion. Superior attitudes are a waste of time for designers. It is the designer's function to help people, to show them what they cannot visualize themselves." The statement, although accurate, oversimplifies the rare quality offered by a first-rate designer, a quality abundant in the talent of Mario Buatta. ✾





Rouen 19th-century dogs command view from Georgian-style breakfront bookcase. Clarence House drapery fabric flowers beside English Regency dressing table with decalcomania lamp, Regency box decorated with letter-wax seals, and églomisé mirror above. Indian paisley by Brunschwig & Fils encloses Sheraton painted bed covered in Regency patchwork quilt. Brighton Pavilion lacquered chair attends pen-work writing table near pen-work cabinet on stand. Yellow chair fabric by Lee/Jofa.







Modhera Sun Temple



Hindu shrines of India, like Gothic cathedrals, were metaphysical in concept

In 1026, the year the Brahmanic shrine of Surya at Modhera, in Gujarat, was consecrated, Indian architecture was at its apogee. Temples rose from the red earth and from north to south the landscape bloomed with their spires.

That same year, iconoclastic Muslim invaders gained a foothold in India and by the end of the thirteenth century had ravaged nearly all of the temples. Only those in remote locations, like the justly famous Surya Deul ("Shrine of the Sun") at Konarak, in Orissa, survived even in part. Of the many jeweled temples built in Gujarat under the prosperous Solanki Dynasty, only a handful of ruins remain.

Today the Indo-Aryan shrine of Surya at Modhera is a magnificent relic. Although the towers have toppled and the elements have etched its rich friezes, the temple's incomparable beauty of form and vibrantly delicate sculpture render it a silent witness to the final flowering of Gupta art.

The Indian temple, like the Gothic cathedral, was metaphysical in concept. Just as the churches of Western Europe, with their elongated lines and towering spires, symbolized the Christian's aspiration to Heaven, so their Eastern counterparts were symbolic of the Hindu's relation to a divinity. The base of a temple represented Earth, or the feet of Purusha, the Universal Man; the spire, or *sikhara,* was Heaven, or the head; the walls signified the intervening space between Earth and Heaven, or the body of Universal Man. Thus, the Indian

Photographed by Ashvin Mehta



temple, at once a microcosm of the universe, expressed the very substance of the deity. Their construction, like that of medieval European churches, also showed a concern for the magical proportions and figurations that would ensure the harmony of the structure with the universe it recreated.

Hinduism is a hierarchical religion, with its roots in sacred scripture, the Veda. In India, the master builder of a temple had a holy calling; he was the priest who practiced the rites of construction, codified and sanctified in *sastras, "Vedas"* of architectural wisdom passed down from generation to generation. The *sastras* determined the site, plan and elevation of the temple, specifying every detail of its construction.

After an auspicious site was selected, the plan was laid out in an appropriate *mandala,* a magic geometric shape assumed to be that of the world.The essential parts of the elevation were the nave, or porch, leading through a hall or series of halls—reserved for offerings or the performance of dances in honor of the gods—to the sanctuary, which housed the presence of the deity. This inner shrine, or *garbha griha,* the heart of the temple, was always in the form of a cube and crowned by the *sikhara,* usually twice the height or width of the temple. A river, lake or man-made tank was required for ritual ablutions, and the body of water was the symbolic stream of time which the worshiper crossed to reach the farther shore of eternity.

The Modhera shrine of Surya reveals strict adherence to metaphysical concepts. The temple, measuring one hundred and forty-five feet on its axis, consists of three parts in two separate structures, elevated on a broad terrace of stone-faced brick constituting a courtyard. The porch *(sabha mandapa)* and the assembly hall *(gudha mandapa)* are joined to the inner shrine *(garbha griha)* by a narrow passage. A cult image of Surya, the Sun God, was kept in the sanctuary, and a circular path allowed worshipers entry to see the god and feel his enlightened presence. From the elevation, terraced steps lea down to the tank, or *khanda.*

According to scholar Benjamin Rowland, "The most impre sive feature of the Modhera temple is the organic plan, th relationship of all the parts of the shrine to its whole, and i functional arrangement of all the architectural accessories religious worship." The sections of the temple—the ope pillared porch, the corridor leading to the assembly hall, th hall and the *garbha griha*—though very different in characte are united by the horizontal lines of the moldings and oth structural elements. Similar motifs in the decoration intensif the harmony.

Here, as elsewhere in temple architecture, the sculpture part of the design, its actual fabric. In this shrine, howeve luxuriant detail and the depth of the reliefs, laboriously han abraded, distinguish it from other examples of Indo-Arya art. The exquisitely carved fluted archway of the porch, th cusped arches of the entrances, and the elaborate ornamenta tion of the assembly-hall dome are particularly noteworth The proliferation of scenes from the Puranas (which rela the adventures of the god Vishnu in his various incarnation are at once sensual and serene, magnificent and grotesque.

The graphic eroticism and the grand drama of Surya De stun the senses, and the perfection of the carvings of th marble Jain temples at Mount Abu are deservedly praise But who could long for these in an Indian twilight when th golden red sandstone of the Modhera temple glows with life

As the sun rises in the east, its rays filter through th entrance of the porch, past the pillared halls, to fall on th god in his sanctuary, and the temple radiates in soft light. I images of embroidered stone shimmering on the still wate of the sacred pool, we see the oneness of man and divinit the Earth and Heaven the temple was meant to be. ❦













Leaning against an expanse of mirror, New Guinea arrows make a point of defining the end of the Main Living Area. Hand-blown glass rods on floor come from 1930's sinks.

The Challenge of Space

Sleek solutions for one-room living

The one-room apartment of designer James P. Maguire is, in his words, a "problem-solving situation" — one large awkward room with miniscule appendages of bath, kitchen, foyer and closets. The problem was to redesign this into a living, personal space that would function as a total environment.

Living in Beirut may have influenced Mr. Maguire's concepts of space and especially his use of color — strong dark shades contrasting with strong white statements, like coming into full sunshine from deep shadow.

The illusion of light is manufactured by the use of various no-color white surfaces of different textures, such as an enameled area, which reflects light, next to a light-absorbing matte surface. By raising the intensity of artificial light, through a series of ceiling spots, the contours and forms of objects in the room are brought into highly sculptured relief next to the whites of the walls, ceilings, doors and floor.

The greatest illusion is created not by sleight of hand, but by two opposite walls totally covered with mirror, reflecting what seems an infinity of images and space.

Interior Design by James Peter Maguire,
of Ford & Earl Design Associates



Draped with an antique Egyptian hanging, the sofa shares a venerable Sumac rug with two chairs, circa 1927, in original coverings. Shelves hold surprises as well as books: a water-buffalo skull; hats from the turn of the 19th century—Chinese, Philippine and Venetian.

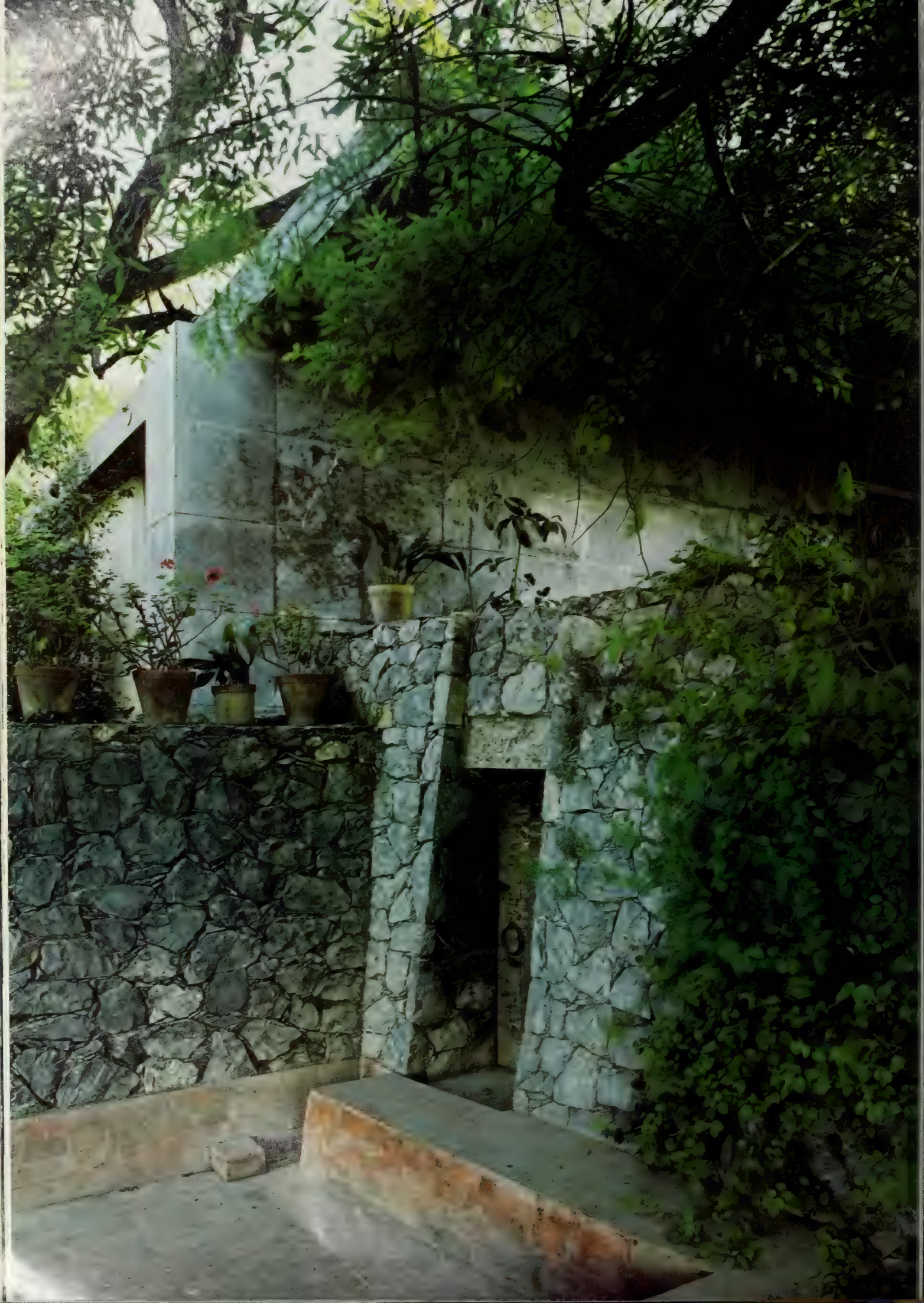
Nor does Mr. Maguire hesitate to display things against the mirrors: photographs by Cecil Beaton of 1930s personalities, graphics by Lichtenstein and Vasarely, who also deal with light, surface pattern and illusion.

Background forms a constant for the visual stimuli — objects and people — placed before it. The natural textures of Chinese baskets; Venetian, Chinese and Thai hats in wicker and rattan; a Picasso plate; a water-buffalo skull; natural linen on the bed — all reflect a change of surface in contrast to steel, mirror and white lights.

By placing sculptural and patterned pieces in a restrained background, designer Maguire renders each object in visual relief. The mirrored 1930s container filled with grasses is echoed by the forest of a New Guinea bow and arrows. A Sumac rug patterns the bare white floors; bookcases embellish their white ground.

Simple solutions, Mr. Maguire's problem-solving seems to say, give the most satisfying, workable results. ✾

Photographed by Richard Champion





Mexico:

Contemporary Interior Restyled

Interior Design by John Cottrell

Mexico may be known for its vivid colors and warmth, but the house John Cottrell was called to Monterrey to redecorate was so dark and cold he had the feeling he was in the wrong country. The walls and floors, mostly black marble, soaked up the light, and heavy draperies covered a spectacular fifty-foot-long wall of glass.

Mr. Cottrell's clients, a young Mexican industrialist and his wife, wanted the house lightened and brightened, more in keeping with their casual family life—which includes three children—and frequent parties.

Constantly busy doing office buildings and housing complexes, some with as many as thirty model homes, Mr. Cottrell accepts only a few residential assignments each year. Nevertheless, he welcomed the invitation to Monterrey. "Not only was it my first job outside the country, but it also presented a challenge," the designer relates. "The difficulty was in breaking up some enormous spaces and creating warmth in what was basically a very bleak environment."

Called "Las Peñitas" for the little rocks set into the mortar of the native stone walls around the property and exterior walls of the house, it is situated in an orchard planted long ago by the owner's grandfather. The current resident acquired the house from an aunt who built it about a dozen years ago—an artist fond of all things contemporary. That presented one of Mr. Cottrell's problems: his clients did not care for the open plan of the house, which had living room, dining room and library occupying one huge space. They preferred a stylish European feeling to clean, chilly modern.

To begin with, Mr. Cottrell covered most of the black marble walls with mellow oak paneling that looks old and cherished even though new. The floors are fresh and inviting, with colorful room-size rugs designed by John Cottrell and made in Hong Kong. Lighter draperies were provided for the sun-giving expanse of glass wall. And those troublesome open spaces are gone; areas are now defined by tall, folding French screens with grillwork to let the light through.

Color cues were provided by a beloved possession of the owners: a handsome Chinese lacquered chest which Mr. Cottrell decided to use as a coffee table in the living room. The rusty red of old lacquer is picked up in a table cover and the velvet of a chair, while sofa fabric gathers together all the colors in the room: red, rust, brown, gold and black. An important accent is provided by the owners' collection of African masks and carvings acquired during their frequent travels.

Primitive sculpture, antique lacquer—the elements were present for the kind of mix that John Cottrell likes best. There is no glaring signature in

Decorating via long distance works

Photographed by Fritz Taggart

his designs. "I don't know whether people can spot a room I've done," he says. "My whole thing is carefree and uncontrived. Sometimes I buy every piece of furniture and every accessory that goes into a client's house, but I try to have the rooms look as if everything had been collected piece by piece over the years. I hate decorated rooms and stiff statements."

Designer Cottrell's one rule for achieving the mix: "Use only the best. The best of all things go together and are always good, like a beautiful country garden. You can put all the different flowers in the world together, and all the different colors, and still have a harmonious whole if you know what you're doing."

Did he encounter any difficulties in working outside the country? "Not



Heavy oak moldings and oak, screened door panels in the Library, right, proffer rich background for 17th-century leather screen, rare antique African art, a suede-covered sofa and Louis XIII armchair. Below: African masks above the sofa covered in fabric by Clarence House, overlook an antique Chinese chest in the Living Room. Gold-velvet chair fabric, Brunschwig & Fils.







really. The clients came to Los Angeles once to look at furniture and fabrics, and I sent photographs and detailed drawings to Mexico. I draw each and every piece of furniture in a room, so there's no guesswork. The oak panels were designed to fit together exactly, when assembled on the site. Many decorators have the problem of not being organized. I think you should learn the business first and then be creative."

Mr. Cottrell also aims for a smooth transition from room to room. He uses the same color tones in the living room of Las Peñitas as in the adjoining library, where the mood is one of deep comfort. Here, a seventeenth-century screen in leather is a perfect companion for furnishings in earth-tone suede and tiger-print velvet.

Plants, trophy heads and an impressive cabinet filled with the owner's hunting guns set the mood for the reception room, where the hardness of a native stone wall is relieved by one of Mr. Cottrell's warm russet rugs.

The dining room received its share of oak paneling and a new source of light from a mirrored wall which backs up a Louis XV serving table with a marble top and graceful iron legs. Folding screens are used to good effect again, to conceal the entry to the kitchen beyond.

Mr. Cottrell admits that the clients believe he performed some sort of legerdemain on the day he pulled all the elements of their house together. Everything went perfectly. "When the owner left for his office in the morning, nothing had been done," the designer recalls. "When he came back late in the afternoon, everything was in place, down to the candy in dishes on the tables."

The happy clients gave John Cottrell a party to celebrate, and Las Peñitas began a second phase of its history, with tempting paella served on the patio, singing, dancing, guitar music and the sound of children laughing. ❦

Hand-painted screens flank Louis XV console in the Dining Room. On another wall, dramatic stone backdrops a Louis XV vitrine. Chair fabrics by Clarence House.

Mothers and Children

By James Normile

Eve probably started it all, though the long road from her to us is dark and uncertain. Her admirably countless brood have called her many names, mostly ones like "mother," a simple word with powerful overtones.

Since its babbling beginnings, mankind has often idealized mother, making her into an idol, a symbol, a set of associations: Earth Goddess, Moon Goddess, Sun Goddess, fructifier, Astarte, Aphrodite, Venus, *"genetrix omnium,"* and finally Mother of God, Blessed Virgin, Madonna. Others have seen her as utterly human, fallible, endearing. Literature and art have celebrated motherhood and shuddered with sentimentality.

The concept of "mother" is common to all of us, yet its meaning remains personal. Not presuming to interpret, we invite our readers to find what they will in the pictures, poems and prose presented here.



KÄTHE KOLLWITZ. *Mother protecting her child.*
Courtesy, Marlborough Gallery, New York.

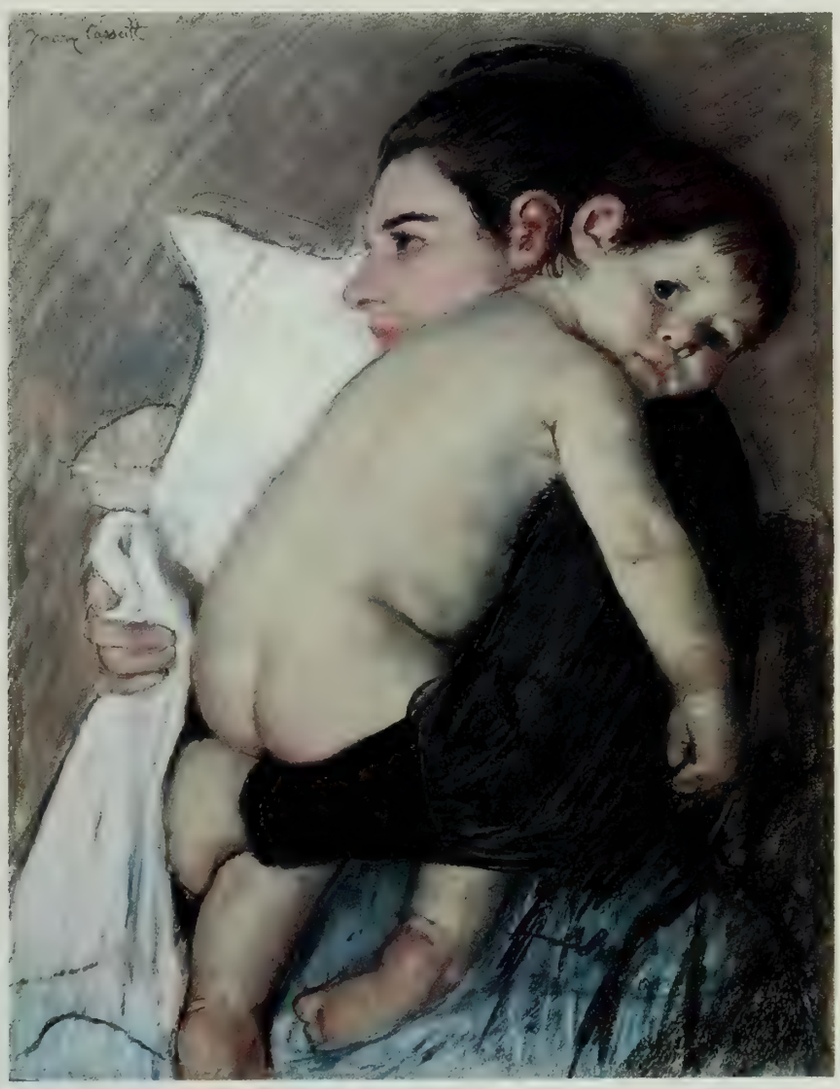
"Four o'clock, and they haven't come in to tea! Where are the children?... Half past six! Will they come home to dinner? Where are the children? . . ." That lovely voice; how I should weep for joy if I could hear it now! Our only sin, our single misdeed, was silence, and a kind of miraculous vanishing. For perfectly innocent reasons, for the sake of a liberty that no one denied us, we clambered over the railing, leaving behind our shoes, and returned by way of an unnecessary ladder of a neighbor's low wall.

. . . If there be a place of waiting after this life, then surely she who so often waited for us has not ceased to tremble for those two who are yet alive . . . for the two who remain, she seeks and wanders still, invisible, tormented by her inability to watch over them enough. "Where, oh where are the children?"

Colette, My Mother's House *and* Sido



UNKNOWN 19TH-CENTURY ARTIST, SIGNED "C. B." *Mother and child.*
Courtesy, de Berry Gallery, Los Angeles.



MARY CASSATT. *Maternité.*
Courtesy, Galleries Maurice Sternberg, Chicago.



How she loved Joanna, through and through. What agonies she had suffered over the child, over her looks, her clumsiness, her fearful obstinacy, her fits of temper, her secrecy, her nonsense, her lack of even decent pride, her vulnerability. No one could suffer like Joanna for her own follies. And no one was more helpless than her mother to save her from the least of them.

Joyce Cary, The Captive and the Free

MARY CASSATT. *Jeanette leaning against her mother.*
Courtesy, R. S. Johnson—International Gallery, Chicago.

Stubborn and proud I carry my head high;
Haughty by birth, inflexible by mood,
I would not bow to any king; I would
Not even veil my candid face, not I.
But, Mother, never let me deny
How soon my pride, my boastful hardihood,
Shamed by your presence and solicitude,
Leaves me without one small departing sigh.

Is it your spirit that o'ermasters me,
Your lofty, penetrating soul that clears
The earth and cleaves to heaven, flying free.
Memory burns and rankles, for I know
How often I have brought your heart to tears,
The soft and suffering heart that loved me so.

Heinrich Heine, To My Mother
Translated by Louis Untermeyer
Copyright 1937, by Louis Untermeyer



FRANCISCO ZUNIGA. *Madré Juchiteca.*
Marjorie Kauffman Graphics, The Galleria, Houston. Photographed by E. Joseph Deering.



EMILE LAHNER. *Maternité.*
Courtesy, Laky Incorporated, Carmel.



BEN SHAHN. . . . *of the screams of women in labor.*
Courtesy, van Straaten Gallery, Chicago.



JULIUS GARI MELCHERS. *Mother and child.*
Courtesy, Campanile Galleries, Chicago.



KENNETH ROGERS. *Remembrance.*
Courtesy, Humboldt Galleries, San Francisco.



BERTHE MORISOT. *La poupée noire.*
Courtesy, Wally Findlay Galleries, Chicago.



YORUBA TRIBE, NIGERIA. *Ifa cult mother and child.* Galerie Concorde, Los Angeles.

The child and the parent are strangers to one another necessarily because their ages must differ widely.... I myself was never on bad terms with my mother: we lived together until I was forty-two years old, absolutely without the smallest friction of any kind, yet when her death set me thinking curiously about our relations, I realized that I knew very little about her.... A mother is like a broomstick or like the sun in the heavens, it does not matter which as far as one's knowledge of her is concerned: the broomstick is there and the sun is there and whether the child is beaten by it or warmed and enlightened by it, it accepts it as a fact in nature and does not conceive it as having had youth, passions and weaknesses, or as still growing, yearning, suffering and learning.

George Bernard Shaw, from the preface to Misalliance



EDOUARD VUILLARD. *Mère et fille.*
Courtesy, Wildenstein & Co., New York.

I wonder in what fields today
He chases dragonflies in play
My little boy—who ran away.

Chiyo (1703-1775)
Translated by Curtis Hidden Page



BAOULÉ TRIBE, IVORY COAST, *Maternité*. Courtesy, Perls Galleries, New York.



JACQUES LIPCHITZ. *Mother and child.* Courtesy, Marlborough Gallery, New York.

Every man is privileged to believe all his life that his own mother is the best and dearest that a child ever had. By some strange racial instinct of taciturnity and repression, most of us lack utterance to say our thoughts in this close matter. A man's mother is so tissued and woven into his life and brain that he can no more describe her than describe the air and sunlight that bless his days.

Christopher Morley, Mince Pie



SOREL ETROG. *Mother and child.* Benjamin Galleries, Chicago.

Forgotten mornings when he walked
with his mother
Through the parables
of sunlight
And the legend of the green chapels.

Dylan Thomas, Poem in October, *from* Collected Poems

Splendid Refinement on Beekman Place

Interior Design by David Whitcomb

Some people might get the impression that New York designer David Whitcomb is rather too reserved and formal. Indeed, he does live in splendid refinement on Manhattan's elitist Beekman Place; he does serve tea every afternoon from a marvelous Chinese porcelain set; he often plays baroque music so that it floats from room to room like some orchestrated cloud.

"I'm not at all formal. Really! It must be this tea routine of mine. I have it every day—the dog and I—whether anyone is here or not. At the only job I had before working for myself, we all used to quit for tea every afternoon. It's now a pleasant necessity in my life, and in hers," says Mr. Whitcomb, looking down at Mona, an eight-year-old black standard poodle who is busily looking for her biscuits sitting on the tea tray in their own Chinese bowl.

Just in from his second home, in upstate apple/dairy country, David



Above: 18th-century points of view for the upstairs Living Room: an exotic floral oil by Johann Falch, English baroque marble-topped side piece, Louis XV begère and small English Regency painted table. Below: Heightening the baroque mood, *Wall of Blues*, by Claudio Bravo, and *Four Musicians*, the English School, 18th century, keep their distance.



Photographed by Daniel Eifert

"Everything that goes into a room should be meaningful to the owner - status decorating is over."

Whitcomb, in well-broken-in walking shoes and a cozy, stretched-out sweater, settles himself down on a u-shaped bench in the duplex where he's lived since 1959, the same year he purchased the five-story graystone townhouse. A seemingly relaxed man, with nice blue eyes, graying hair and a quiet sensibleness about him, he admits, "It's difficult for me to talk about myself and my design work, especially something that is so basically visual. Words, somehow, aren't right in this case. And you see, I'm just not one of those designers on an ego trip. It's very important for me that the results I try to achieve do not come out looking like Joe Whosit or Jane Whatsit did them. I've seen so many designers only interested in themselves, it's made me turn around and get more into my clients' point of view. Frequently clients don't have the time or interest or knowledge, but they always have a point of view."

David Whitcomb's point of view,



Facing the view above the garden, a Zuber-wallpapered screen, 19th-century, provides a continuum of floral scenery in the Living Room. Comfortable setting for conversation includes Chippendale armchair, in Brunschwig & Fils wool, and table with lacquered-fabric finish.

particularly about his own duplex—four large rooms plus a dramatic entrance hallway—has gone through several changes. "I've even moved out once. I got so bored with it. Then I moved back.

"I don't know if I have a word for my style. I don't like that word 'eclectic.' Let's just say it's a collection of dissimilar pieces, both in country of origin and period of time, from this bench to that highly carved Chippendale armchair in flame-stitch fabric.

"As a designer I see so many objects that turn me off. I'm very particular about what I want around me, even to the simplest things. I feel that everything that goes into a room should be meaningful to the owner—objects one loves, not just things that represent money. Status decorating is over. After all, really incredible beauty is often something you cannot bring into a room, like a tree branch coated with ice. There's transitory beauty!"

David Whitcomb talks from his upstairs living room, a glorious area fitted with double-glazed walls in two-tone plum and eggplant, a vast nine-foot fireplace banked with hidden stereo speakers, a whimsical Zuber wallpaper screen called "The Brazilians," a massive English baroque table, a wisteria-colored Mexican-cotton sofa that doubles as a standard-size bed, and *sang-de-boeuf* vases towering on pedestals.

Most striking is its monastic quality. Silently grand, the scale of the room is imposing yet mysteriously seductive. Thin aluminum floor-to-ceiling blinds serve as sleek sound foils, silencing the frantic city noise outside. And below lies a tiny verdant garden, an oasis where David Whitcomb goes alone or with dinner guests between courses.

"This is my retreat room. I just use it by myself or with one other friend. I don't entertain much—only six to eight people who like to eat, talk and listen to music. And usually we're downstairs in the dining room where I serve a meal in a pot and good wine."

Designer Whitcomb has heavily edited his living room in the last year. A new painting arrived and was proudly hung over the baroque table, causing him to remove a bright-colored curtain and take away a large rug. "I decided to shrink the room, to make it less formal, more intimate. I took the rug away and left the random-width oak floor bare and then I 'covered' it with this coffee table." Mr. Whitcomb points to a spacious fabric-covered and lacquered table the color of pale straw. "I adapted it from a book on Chinese domestic furniture.

"The pretty room is not enough any more. It's got to be useful today and also people want comfort without a great deal of maintenance. I look at a room as a container. This room may look 'pretty' but actually it is very useful. This table, for instance—guests can sit on it, put their feet up on it and I use it for all my books. These are *not* coffee-table books; I actually use them! I do love furniture, although I don't have a lot of it here in my house. I enjoy buying it enormously for other people if I know them. Chairs, tables are my thing."

David Whitcomb admits that privacy is an essential element in his life, perhaps the explanation for his personally designed, cocoonlike environment.

Down the hall from the living room is the Whitcomb library/bedroom, a mélange of detailed delights. Throughout the lemon-yellow room are paintings, porcelains and sculptures of dogs, a favorite theme of the nature-loving designer. It is a room where he reads biographies or books on politics and where guests come after dinner to have a drink or play Chi Chi, a Chinese fortune-telling game. The atmosphere in the room is simultaneously restful and cheery and, like all of his rooms, welcoming.

Mr. Whitcomb works out of his house, where assignments for private apartments and homes are frequently spread out on a circular dining table downstairs, its top a hand-painted mural of birds in a very leafy tree. Its basket-like base was actually once a wooden machinery model the designer found in the countryside. "There is something really American about working around this table, like in the olden days, when the father read the newspaper here, the kids did their homework here and then the family ate around it. I like that. My table is as often dressed with samples and plans as it is with china."

David Whitcomb admits that privacy is an essential element in his life, perhaps the explanation for his personally designed, cocoonlike, serene environment. "I enjoy my work enormously and thank God it isn't filled with all those two-hour, three-martini-type lunches. Besides, most of my clients are dieting!

"The act of design is a creative one, which makes for a certain amount of ego, I guess. I'm proud of what I do, but I don't think it needs to develop into egotism." The designer pauses and breaks into a soft, low laugh and can't help adding, "I've never had a client who didn't have taste. That's why they come to me."



1/Dining Room entranceway of rough-hewn wood lends warmth. Docking post, 18th century, balances Italian Louis XV commode. 2/A natural outlook for dining is stylized by mirrored pilasters and frieze taken from 19th-century American loggia, one-of-a-pair English Regency amphora in Greek design. 3/English Regency cabinet and chairs, with needlepoint fabric by Brunschwig & Fils, are set before a handsome collection of Mercury glass. Drawing is by Martin Carey.







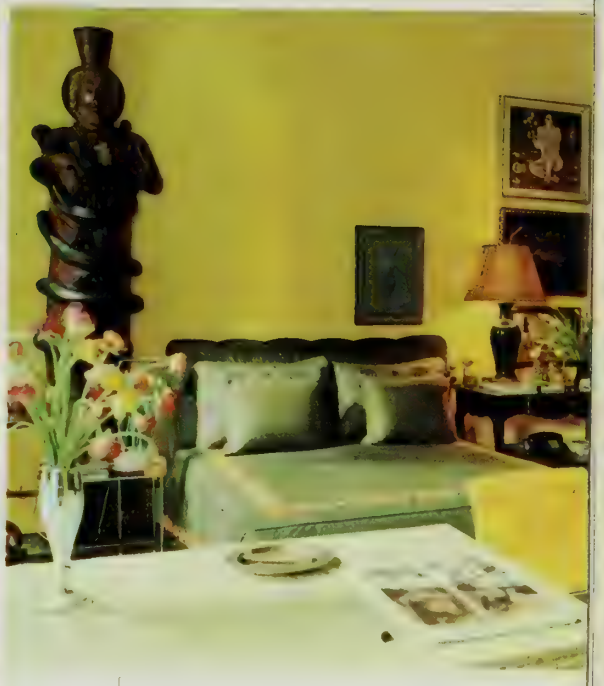
"The pretty room is not enough any more. It's got to be useful today... people want comfort without a great deal of maintenance."



Juxtaposed against old brick, steel balustrade descends to 19th-century French ceramic caryatids, mirror-faceted sphere, in Entrance Hall.







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1/Lacquered grass-cloth walls in the Bedroom are hung with favorite works from Mr. Whitcomb's collection, including a Rex Clawson oil (top). On a lacquered Louis XV bedside table, Chinese 18th-century vase lamp and porcelain fish-shaped ink pitchers are at hand, along with modern accouterments for comfortable reading and working into the night.
2/Multi-patterned American Empire chair, custom-stenciled writing table, and carpeting complement a Directoire *fauteuil* and French 19th-century *semainier* surrounded by paintings. Two oils, left, are by Gordon Russell; at right is *Machine,* by Cremmonini. An oil by George Tooker, *The Guitarist,* is surrounded by books.
3/Exotically silked bed is richly backed by a tufted headboard of Scalamandrè velvet. Mithraic-type sculpture.

The Collectors: Whitney Warren



Opposite: In the Foyer, an 18th-century chandelier hangs below a skylight, illuminating tapestry softly draping the stairwell. Following pages: In the Drawing Room, opposite the antique wooden door surround, a Louis XV mantel and trumeau with smaller Venetian 18th-century mirror are flanked by two pairs of Italian architectural paintings, early 17th century. On either side of the back window, four framed tile scenes from drawings by Tiepolo group behind a suite of five late-18th-century Venetian chairs and settee with intertwined serpents on the legs. Back of the Savonnerie rug, circa 1823, stand two ceramic pedestals, once stove chimneys, beside sofas upholstered in fabric by Brunschwig & Fils.

What started me as a collector was living with beautiful things. My father was a collector, too," relates Whitney Warren, whose patrician features have aged with the same even patina as the treasures in his home on San Francisco's Telegraph Hill. The house is practically a historic landmark of interior design, built by the renowned architect Gardner Dailey, decorated originally by Billy Baldwin and subsequently refurbished by his San Francisco counterpart, noted designer Anthony Hail.

A director of the San Francisco Opera and of the Fine Arts Museum of San Francisco, the collector speaks first of his vocation. "I'm an agriculturalist," he says proudly, "and we're very popular these days." Part of his time is spent on his ranch near Wheatland, California, where he grows peaches, pears, almonds "and lots of walnuts." But collecting is his passion.

Mr. Warren acquired the four mirrored panels in the hall, formerly doors in a palace in Genoa, at auction in New York. "They once belonged to Mr. and Mrs. Guest, who had used them as a screen. I made up my mind I wanted them after learning they had also belonged to Stanford White, the great architect for whom my father worked in his first job. That made it doubly interesting for me. The panels were brought to California and they fitted exactly. It was fantastic."

Whitney Warren, Sr., who died in 1943, was architect for Grand Central Station and for the reconstruction (1928) of the University of Louvain, in Belgium, destroyed during World War I. He also designed the John Paul Jones crypt at the United States Naval Academy, the bronze gates in the Cathedral of St. John the Divine, in New York, and the Belmont and Ritz-Carlton hotels.

The heritage of good taste he bequeathed to his son is immediately evident in the entrance hall, where the mirrored panels reflect potted trees, and an eighteenth-century Venetian chandelier hangs in the alcove formed by the balcony. On one high wall hangs a Flemish tapestry with a coat of arms. "It's not my world at all, but it's very good," says Mr. Warren. On the opposite wall, over the stairs, the eighteenth-century French verdure tapestries are "hung properly. Instead of being stretched out, they're hung like tapestries in France, softly draped."

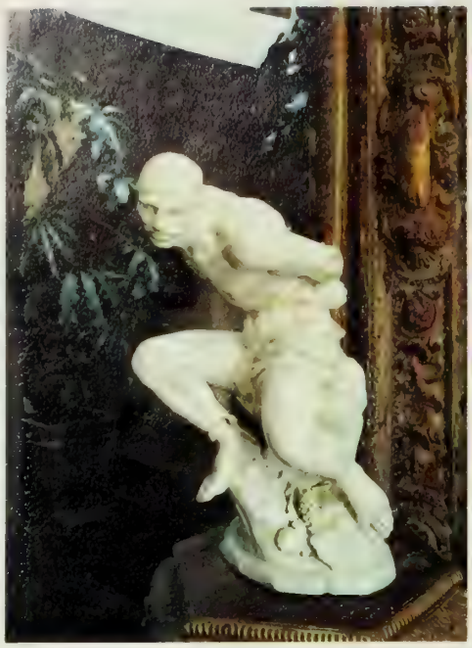
The hall opens to the drawing room, where a nineteen-foot ceiling scales the magnificent space, centered by an eighteenth-century chandelier made in Venice and reworked by the English. On each side of the hearth stands

Photographed by Fred Lyon











a Venetian glass lantern, "either from a church, or else they are what the Venetians call *fanali,* great lighting things that were put in front of palaces." A large Russian table, formerly owned by the czars, had been taken to England before Mr. Warren acquired it in Rome. "It had perfectly awful legs, which I had removed; the Romans made new legs for it."

Between the drawing room and the library stretches a loggia, and beyond it, a stunning view of the city. Directly ahead, towering over the rooftops, are the Transamerica pyramid and the Bank of America building. To the left,



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1/Formerly in the collection of the Duc de Talleyrand, a white porcelain figure of the 18th century, Ginori manufacture, representing one of the four Moors sculpted by Pietro Tacca for the monument to Ferdinando Medici, in Leghorn.

2/In the Library, a portrait of Mr. Warren's mother, by Boldini, over a Louis XV marquetry commode topped with a rare 18th-century leather clock by Berthoud. Louis XV chairs and *bureau plat* luxuriate on custom-made Gobelin rug.

3/Louis XV chairs and Louis XVI painted, marble-topped table in the Foyer front four mirrored 18th-century doors from a palace.

4/In the Drawing Room, an Italian ornamental painting and a mirrored Italian corner cabinet, both one-of-a-pair. Russian lapis-topped table holds a Chinese figure and French 18th-century clock that revolves past serpent's tongue pointing to the time.





Mr. Warren's view includes San Francisco Bay and the Bay Bridge, a sight that would have been lost to him if he and his Telegraph Hill neighbors had not managed to defeat a proposal for waterfront highrise buildings.

On the floor above, Mr. Warren's bedroom opens onto the same view. The steel bed in which he sleeps belonged to one of Napoleon's marshals, Cambaceres, from whose descendants it was acquired by Mr. Warren. "And it's the most comfortable bed I've ever slept in," he says. Over the bed hangs an early Boldini, and nearby, a Boldini oil sketch of his famous *Duchess of Marlborough*, a Drian painting of his mother (incorporating three poses) and several Stuemphigs, "who I think is going to be one of the very great American artists. His pictures are going to be very valuable in ten or twenty years; however, I'm not going to worry about it."

About his selection of paintings, Mr. Warren says, "I buy anything that I can afford that I like. But I haven't got any more room." Would he give up some of his paintings to make room for more? No, indeed, "I'd hang them in the garage," he laughs.

Mr. Warren's taste extends to a bit of whimsy on occasion, such as the two Chinese figures of pandas he picked up in Japan last year and placed in the hall amid his European treasures. They are effective because the level of taste prevails.

"It makes a good house," Whitney Warren concludes of his collection and its place in his home, "an intelligent house for a bachelor to live in."





Opposite: Marble bust by Houdon of the Marquis de Megennes surveys the Drawing Room. The hardstone mosaic-topped table holds an urn of lapis with bronze mounts, a classical marble head and two porphyry, gilt-bronze-mounted vessels. The lacquered, 18th-century Piedmontese chairs, from a set of four, have slip seats and backs. On the floor, an antique porcelain brazier shares the corner with a stately Venetian lantern. Above: In the Bedroom, beside a folding steel campaign bed, early-19th-century French, tables with tops of antique tile hold an assortment of objects, including Fabergé animals and a Venetian gilt-bronze figure. Silks by Scalamandrè. Below: Gilt-bronze bust by Caffieri observes photo collection in the Library.

...an expensive apartment isn't *de rigueur* for good decoration...



Bold intersection of paintings, parquetry and antique appointments geometrically stylizes the Living Room. Four panels by Kelly line up and face the center table, English Regency; sueded chairs are Louis XVI. Large Kenneth Noland above lacquered 18th-century Chinese side table is target for Oriental head, Korean deer, Roman torsos. Short, patterned Moroccan table forms bridge to a nearby banquette.

East River Tower

Designer defines views for an art collector's residence

Interior Design by Mark Hampton, of McMillen, Inc.

Give a designer proper architecture, good objects and great paintings to work with, designer Mark Hampton believes, and great decoration practically looks after itself. "It's much more than fabulous fabrics and furniture or an expensive apartment; it's the possessions and the personality of the client." Mr. Hampton had ample opportunity to prove his theory, working with this particular client-friend—publisher, politician and man-about-Manhattan. Well known as a passionate collector, he offered the designer everything from Matisse drawings and Renaissance bronzes to modern paintings and glass bells to work with.

And while Mr. Hampton insists an expensive apartment isn't *de rigueur* for good decoration, this sumptuous eighteen-room, upper-Eastside duplex definitely doesn't hinder the decorating cause. The luxurious setting—commanding a view of the East River on one side, a panoramic sweep of Manhattan from a terraced room on the other—is more of a backdrop for the owner's ever-growing collections than a pure design statement.

Quite clearly, the focal point of the apartment is the large, rectangular downstairs drawing room. Completely redesigned from a traditional, furniture-filled room to a stark, white, gallerylike shape, it forms the display case for a fashionable collection of modern art. A large Kenneth Noland dominates one wall, and bright, primary-colored Ellsworth Kelly panels hang at one end of the room over a specially designed, wall-to-wall white banquette backed with fluffy cushions covered in quilted white jersey. A Morris Louis canvas covers a good portion of another wall, and a striking black and white Barnett Newman composition over the fireplace dominates its end of the room.



To soften the museumlike mood, Mr. Hampton has redone the floor in a combination of bleached and natural oak parquet, worked in a striking geometric pattern. With this, the designer has combined some of the owner's treasured furniture and objects with new, specially designed pieces, such as a large chrome and glass table. "A young effect was our intention in all the rooms we worked on," Mr. Hampton explains. "Because many of the furnishings are of traditional design, we felt they would have a fresher look in a modern setting."

The result is a delightful counterpoint—an eclectic mish-mash, bright and youthful, but sophisticated.

Louis XVI chairs and matching stool take on a new look, covered in café-au-lait suede; a large, round English Regency table, scattered with sixteenth- and seventeenth-century bronze figures, is flanked by redesigned windows paneled and sashed with mirrors for a startling multidimensional effect; a dark lacquered Chinese table, laden with a collection of second- and third-century Roman marble busts, stands in complete contrast to the swirling modern color of the Noland painting above.

Mark Hampton's working philosophy is that a man's castle must have many aspects, be it a house in the country or an uptown apartment. "In every dwelling, there must be formal rooms and informal rooms, salons for receptions and dens for reading or watching television." So successfully did this concept work here, that the five redecorated rooms project moods as multi-faceted as the client himself.

Near the drawing room, a mirrored elevator hall is adorned by a small Henry Moore drawing and an eccentric English Regency cabinet made of velvet, bamboo and leather studded with nailheads. The gallery, one of the most individualistic rooms, is sit-

Photographed by Feliciano

"The result is a delightful counterpoint-an eclectic mish-mash, bright and youthful, but sophisticated."



The upstairs Drawing Room indulges eclecticism and memorabilia. Tufted Victorian chairs, overstuffed sofas in Brunschwig & Fils chintz, Edwardian bamboo seating, and Coromandel-topped tables rendezvous on carpet by Stark, observed by 17th- and 18-century drawings.



Left: The Gallery, opened to the terrace view by a new glass expanse, houses some favorite collectables, including drawings, photographs, plants and flowers. A sinuous Art Nouveau chair mixes naturally with 19th-century Italian table and low French stools. Standing behind, the massive 18th-century English breakfront supports a cache of delicate glass bells. Below: In a mirrored hall, French bronze "return to Egypt" heads, English Regency chest and a Henry Moore drawing reflect to infinity.



"It's much more than fabulous fabrics and furniture ...it's the possessions and the personality of the client."

uated at the end of this hall. With terra-cotta tile floor, lacquered terra-cotta-colored walls, and green plants, it strongly suggests another time, another place, and the collector's many travels in search of new and fascinating objects. The room was actually designed as a showcase for English, European and American drawings, including many by Delacroix, Il Guercino and Burne-Jones. If the walls seem crowded, it is the intended clutter of a collector's love of his possessions.

The rest of the room reflects the same catholic design thinking: Art Nouveau chairs are covered in green velvet; a large Italian nineteenth-century table in the center of the room is spread with silver-framed candid photographs of family and friends; at one end of the room, a chair best described as English Gothic Revival stands to one side of a cabinet containing a large collection of antique English glass bells. The only structural change in the gallery was the installation of sliding glass doors in place of the original French doors leading onto the terrace.

At the other end of the hall, a small foyer and a winding staircase provide the setting for other important art: a dramatic Franz Kline covers one wall; a George Segal plaster sculpture nestles in the curve of the stairway; and superb drawings, signed by such masters as Matisse, Calder, Giacometti, Schiele and Avery, cover the wall as if they were wallpaper.

Upstairs, the small drawing room is designed for relaxing at home, barefooted and blue-jeaned, stretched out with a book and a pipe. "It's one of the informal rooms," Mark Hampton explains, "constructed as a backdrop for the owner's collection of architectural drawings." The room is as warm and comforting as a pan of hot chocolate fudge. Like the gallery, the walls are lacquered, this time in dark brown, the brown and beige carpeting patterned in a geometric needlepoint. In deliberate contrast to the rest of the apartment, the designer chose a huge floral-pattern chintz in muted colors on a beige and brown background for the long curtains and puffy sofa and chairs. Small antique drawings pepper the walls in antique frames, and a huge, bright-green parrot prattles quietly in its corner cage. The general effect is charming, if unnervingly schizophrenic.

However, the white serenity of Mark Hampton's overall theme returns in the master bedroom. Big and cool, its white lacquered walls glisten like the sun on the sea. The bed is white, covered in geometrically stitched linen matched by billowing curtains at the long windows. Mood is further emphasized by the bleached cabinet over the fireplace, and the bleached floor spread with a pale blue-and-apricot antique Tibetan rug delicately paled by age.

This room, like the others, sets the stage for more collections: tiny ivory objects fill a nineteenth-century mother-of-pearl cabinet; a group of small boxes shaped like shoes march along bed tables that hide a sophisticated stereo system; Indian and Persian miniatures dot the walls.

The apartment, conceived as a repository and display case for a collector's undiminishing accumulation of treasures, could have been as expressionless as a museum vault. Instead it projects the aura of a man's home. This aura, Mark Hampton insists, is not his accomplishment. "The success or failure of an apartment like this depends on the taste, sense of perfection and connoisseurship of the client. And I had an extremely good one."





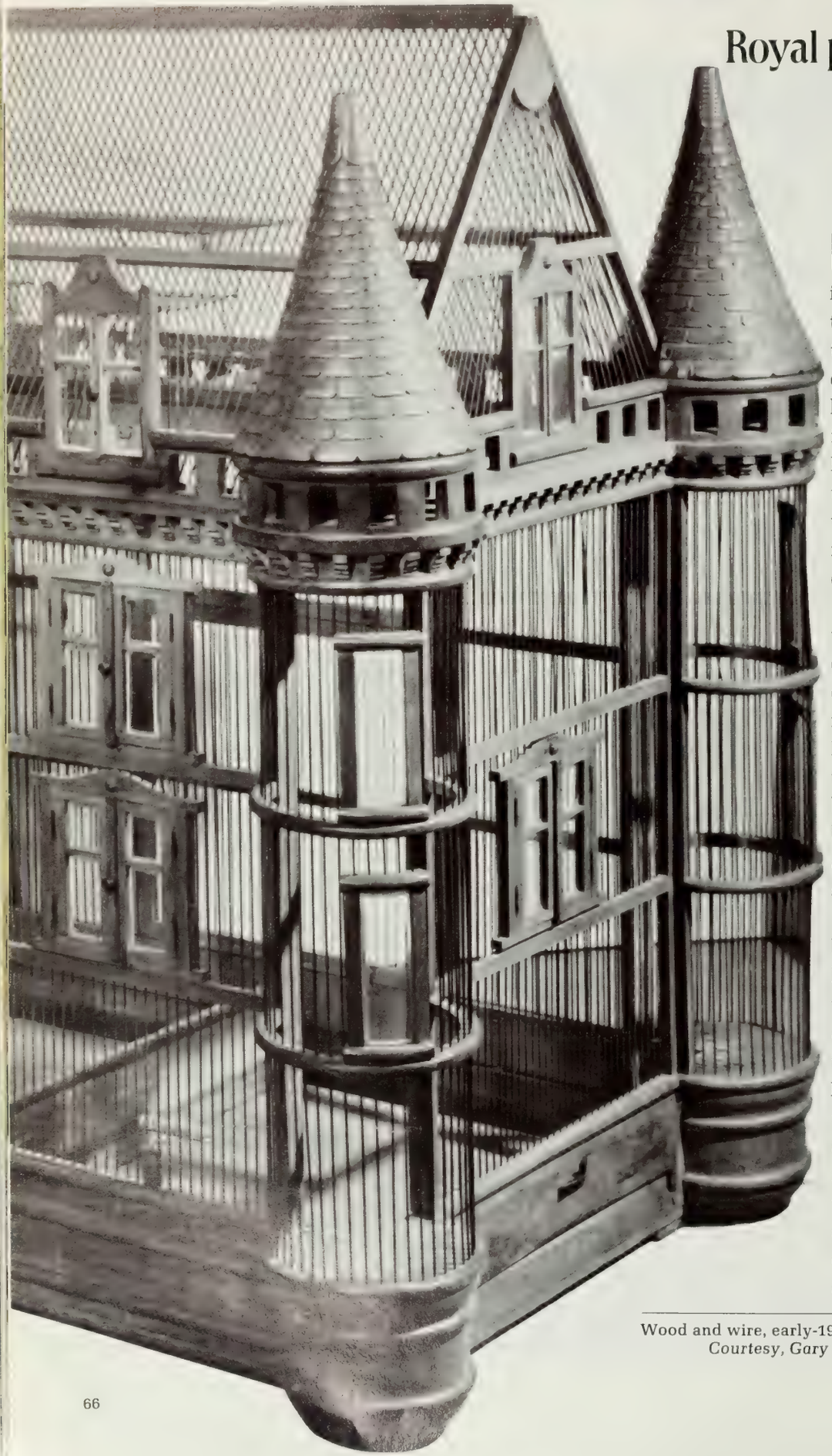
Left: Descending the staircase, drawings by Lachaise, Matisse, Schiele, Kline, Calder, Lindner, Hockney and Giacometti. Graceful carpeting is by Stark. Below: White-on-white patterns the Master Bedroom, which overlooks the East River. A new steel fireplace is contrapuntal to Persian and Indian miniatures, a collection of ivory in an ebony and mother-of-pearl vitrine, and the antique Tibetan carpet from Stark. Chairs add spice with orange twill by Brunschwig & Fils. Inset: 19th-century shoe-shaped boxes.



Antique Aviaries

Royal predilections become twentieth-century collectables

By Jack Kramer



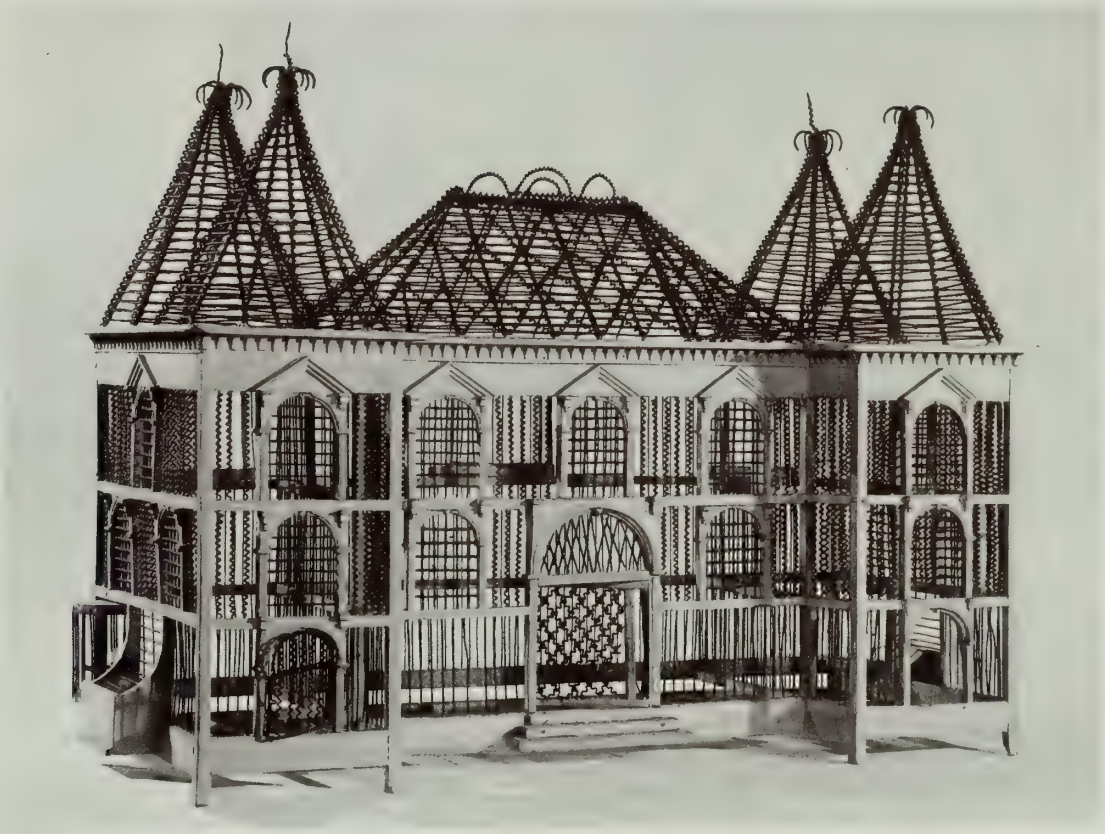
Wood and wire, early-19th-century French.
Courtesy, Gary C. Cole, New York.

For centuries, artisans and craftsmen of every nation have fashioned homes for the birds they treasured. Alexander the Great is said to have cloistered his in golden cages; early North American Indians housed eagles to use the castoff feathers in ceremonial headdresses. But the history of aviaries can be traced further back to the ancient world of Greece, where there is a record of an iron birdcage from the eighth century B.C.

Greek vases depict wicker cages, while the Romans had a variety of domical and basket-shaped birdcages. The Chinese excelled in making aviaries; early in the Tang Dynasty (A.D. 618-907) and during the Ming Dynasty, cages of matchless beauty were crafted from ivory, bamboo, lacquer and carved woods adorned with jade and other precious and semiprecious stones.

In later centuries, when exotic birds were considered fitting gifts for kings and queens, palaces and courts were lavishly adorned with birdcages and aviaries (the two words can be used interchangeably). Western European royalty was fascinated with the unusual: Isabella of Bavaria had a parrot that resided in a regal cage made of six gold pillars and covered with a gold netting of simulated fish scales. Louis XI of France kept hundreds of foreign birds in elaborate aviaries. The furniture inventory of





Wood and wire, 18th-century French.
Courtesy, Aveline & Co., Paris.

the palace of Charles V of France records a cage made entirely of gold, enclosing a miniature stuffed bird called a "little bird of Cyprus" inlaid with priceless rubies, sapphires and diamonds. Anne of Brittany kept a singing linnet in a handsome cage, and Marie Antoinette had aviaries designed to match the majestic opulence of her quarters.

During Elizabethan times, cages held birds with colorful plumage, as well as stuffed perfumed birds with jeweled eyes, fine accompaniments to the gold-threaded wallhangings and rich tapestries of royal domiciles.

In the sixteenth century, aviaries were a fashionable item for the parlor, too, either to house birds or just to please the eye. Linnets, popinjays (parrots), magpies, nightingales, canaries and such (the more exotic the better) were favorites. English noblemen collected cages and birds to give to their loves. Many times the gifts had a devious purpose: a squawking jay or magpie in the bedchamber could give call and perhaps record the infidelity of the damsel. More than one lady was sorely betrayed by her parrot!

With the reign of Charles II, birdcages went public in London. As his father and grandfather before him, the king delighted in singing birds of the rarest kinds. Every morning he would stroll down the long avenue in St. James Park, familiarly known as Birdcage Walk, to visit his aviaries.

In the late 1600s, aviaries were often made from wood and bars of iron; of oak and walnut, these cages were fashioned to match the furniture of the day.

But the intricate wire work and beautiful wood detailing of their descendants in the mid-1700s transformed aviaries into true works of

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1/Black lacquer and gilt, Regency. *Courtesy, Denton-Grant, Dallas.* Photographed by Max Eckert.

2/Metal and wire, Louis XVI, designed in honor of first successful balloon ascension in France, 1783. *Courtesy, Richard Himmel, Chicago.*

3/Mahogany, George III, late 18th century, formerly in the collection of George G. Frelinghuysen. *Courtesy, Sotheby Parke Bernet, Los Angeles.*

4/Tole, wood and glass, 19th-century French, *Courtesy, Hastings House, Essex, Connecticut.*

Marie Antoinette had aviaries designed to match the majestic opulence of her quarters.



Iron wire and walnut, French, circa 1830.
Courtesy, Baldacchino, Los Angeles.

art. Cabinetmakers of Chippendale's time produced decorative mahogany cages in a variety of styles, with fretwork and latticework of the most complex design. Many of these eighteenth-century aviaries were specifically designed to match the décor of the country mansions they adorned, or reflected the architecture of the period. Cages from Russia appeared with bulbous domes and filigree work; those from China and Japan resembled pagodas, true to the smallest detail, with paneled doors fashioned after the gates of actual temples. From Switzerland came minute replicas of Swiss chalets; quaint Dutch cages mimicked their residential prototypes. French aviaries displayed handcrafted domes with elaborate finials and detailing that rivaled the architecture of the period. Many English cages had heavily carved walnut facades modeled after the Parliament building, while the bowed windows of English skylark cages suggested the house fronts of Bath and Chester. One American cage of wood, patterned after an old church in Astoria, Long Island, remained faithful to the original, complete with wooden belfry and dials on the clock.

The popularity of aviaries as decorative accents spread to America after World War I, their forerunners, the colorful papier-mâché cages used to decorate gala Parisian balls. Dangled from long bamboo poles, the cages entertained dancers as they whisked around the floor.

Today, antique aviaries are again being sought for their unique decorative qualities. Modeled after our larger world, yet removed from the harsh necessities imposed by human-proportion structures, they reveal delicate refinements of design and displays of craftsmanship, appropriate as beautiful objects for the home or, for that matter, as small homes themselves. ✾

Designers see new beauty in conservatism

Light Dramatizes Simplicity

Interior Design by Robert Bray and Michael Schaible

"We didn't have to give these people a lifestyle," Bob Bray begins. "They had one," adds Michael Schaible. Bray and Schaible, two young New York designers who consider themselves "problem-solvers," are talking about their latest "problem"—the twelve-room Fifth Avenue apartment of a well-known advertising executive and his family.

"Some people come to us and suggest that we give them a lifestyle, but these clients have multi-talents and interests. They were a joy to work with, unpretentious, easygoing, open to ideas and solutions," says Bob Bray, slim and dark-haired with an aura of self-containment. He is his own man. "They have a huge collection of prints and art works gathered on their frequent travels. It is always changing."

"They didn't want a place with a fixed look that would not allow them to add or subtract," says Michael Schaible. Tall, bearded, he speaks with the just-discernible accent of his native Colorado. "They asked us to give them a casual environment, something quiet, relatively hassle-free and comfortable, something, in fact, to call home."



Opposite: East Indian gouaches, queued on a limestone ledge, flank the Living Room hearth, behind an East Indian tamarind tree, modular, leather furniture and a Kilim rug draping the sofa-bed in the foreground.

Winners of the Burlington Young Designer of the Year Award for 1972, Bray and Schaible, of the four-year-old firm of the same name, are modest about their past and present laurels. "We've been called everything, including the 'new breed,'" laughs Bob Bray. But perhaps *new breed* isn't so ridiculous a term for two who are becoming known around the country for their simple, uncomplicated solutions.

In their latest project, this co-op apartment, Bray and Schaible have created a design statement that is both contemporary and realistic, one that offers flexible alternatives for future changes, such as furniture that is interchangeable from room to room.

"We introduced the limestone ledge, which serves as a shelf for displaying various pieces of art," explains designer Schaible, pointing out the narrow gray slab in the elevator corridor, repeated like a leitmotif in the dining room and again in the living room, above the fireplace. "It may have only one print on it, like this lithograph their daughter did, or many things at once."

Another such Bray-Schaiblism is their love and extensive use of non-ornamental, strictly functional industrial materials. However, they often use them in ornamental ways—raw-aluminum linear grilles that look like subway gratings to cover air and heating units, and stainless-steel restaurant carts for storing dishes or, in the case of this client, for displaying a prized pewter collection in the dining room.

"The most exciting thing about this space was the lighting," says Michael Schaible. "The first thing we did in the living room was remove those standard paned-glass windows and put in double-hung pivotal ones to capture this marvelous light and view of Central Park."

Bob Bray reflects, "It's so easy to get off the track while designing a space. The chair might be an interest of mine but not necessarily of the client's. If you start laboring over issues then it begins to take on that look.

"I've always considered myself an imaginative designer but I know people might think some of the things we do are conservative. That word used to mean something staid, but I see beauty in our conservatism."

Photographed by Richard Champion

...becoming known around the country for their simple, uncomplicated solutions.





At oak cluster tables, Breuer oak and cane chairs will accommodate up to 24 people in the Dining Room, with a limestone ledge displaying an aluminum sculpture by Alex Markhov below a tapestry, *Rythmos,* by Pawlelle. An 18th-century refectory table, topped with antique volumes from the family library and an African sculpture, warms the Entrance Gallery, reflected in the archway.



...flexible alternatives for future changes...
furniture interchangeable from room to room.



Ficus tree enlivens the Master Bedroom, where linen-spread bed is tucked between shelves lined with books and familiar objects.



Architectural Digest Visits Gayelord Hauser

The famous nutritionist-author and friend to Greta Garbo, the Duchess of Windsor, et al.

Named in 1972 by the prestigious, dignified *London Sunday Times* as one of "the makers of the twentieth century" and credited by *Forbes* magazine as the author of more books in more languages than any other man, Gayelord Hauser's life style has always been a source of fascination to his devoted followers.

There are those who imagine the man who first advocated the healthful delights of yogurt, wheat germ, brewer's yeast and blackstrap molasses living in a severe, sparsely decorated environment where exercise boards, barbells and electric blenders dominate and, oh yes, where an oversized kitchen looks out over a carrot patch. This picture is totally false, though completely understandable.



Dr. Hauser eats sparely and exercises religiously, but he lives with the elegance expected of one of Lady Mendl's most intimate friends. His home in Sicily was decorated by the late Frey Brown, Dr. Hauser's long-time business associate, who, along with designer Miriam Whelan, AID, gave his Beverly Hills residence "a European look compatible with the California style of living," using mostly pieces already owned by Dr. Hauser. As one of his former clients, Mrs. Whelan declares, "I attribute my health today largely to him. It is marvelous being around Gayelord; he's so full of vitality."

The dynamic presence of Gayelord Hauser, six feet three inches tall, seventy-nine going on eighty, completely dominates any room he occupies. A recent guest, whose passion is chandeliers, when asked her opinion of one in Dr. Hauser's Beverly Hills dining room, admitted she hadn't even noticed it, so fascinated had she been by her host. "I can't even remember the menu," she said without a trace of embarrassment. "I was so busy listening to Dr. Hauser talk about a conversation he had with the Duchess of Windsor, and then about the night Greta Garbo and Mae West finally met at George Cukor's house, I didn't even look toward the ceiling."

The Hauser stock of anecdotes—told in a variety of accents, for the nutritionist is a skilled mimic—is as fabled as his collections of recipes and porcelain vegetables. Schweitzer, Gandhi, Peron, the Windsors, the Astaire family—their paths crossed his, time and time again, and Gayelord Hauser recounts every detail of every meeting with almost total recall.

Next he may turn to Hollywood and name the great stars who came to him with problems and remained his friends. Garbo called one day asking if she could come for a consultation; she was always tired. Thinking a friend was playing a practical joke, Dr. Hauser told the butler to ask her to come the following day when he wasn't so busy. She arrived, stayed for lunch—mostly yogurt—and became his number-one friend. The actress is a frequent house guest, so frequent, in fact, that the simply furnished guesthouse is virtually Garbo's home away from her New York home. Dr. Hauser seldom entertains when she is in residence. "He doesn't exactly run up a flag," a close friend and neighbor says, "but we just sense when she is there and stay away so she can have her privacy. But when she is not present, Gayelord has wonderful small

Photographed by George R. Szanik



Previous page: In the Foyer, an ornately framed mirror found in Sicily coalesces with a painted Florentine chest of drawers and reflects Mr. Hauser's penchant for abundant fresh flower arrangements.

Right: In the Drawing Room, a gathering of paintings (Heckel, Picasso, Forain, Kirchner, Siniki, Khmeluk and Milton Avery) oversees antique bronze figure lamps. Round, glass-topped table with Victorian bamboo base is a Paris Flea Market find. Below: Rare vegetable porcelains overflow from a niche and mingle near the fireplace with bronze pedestaled figurines and the paintings of Asselin, Buffet and Dufy.



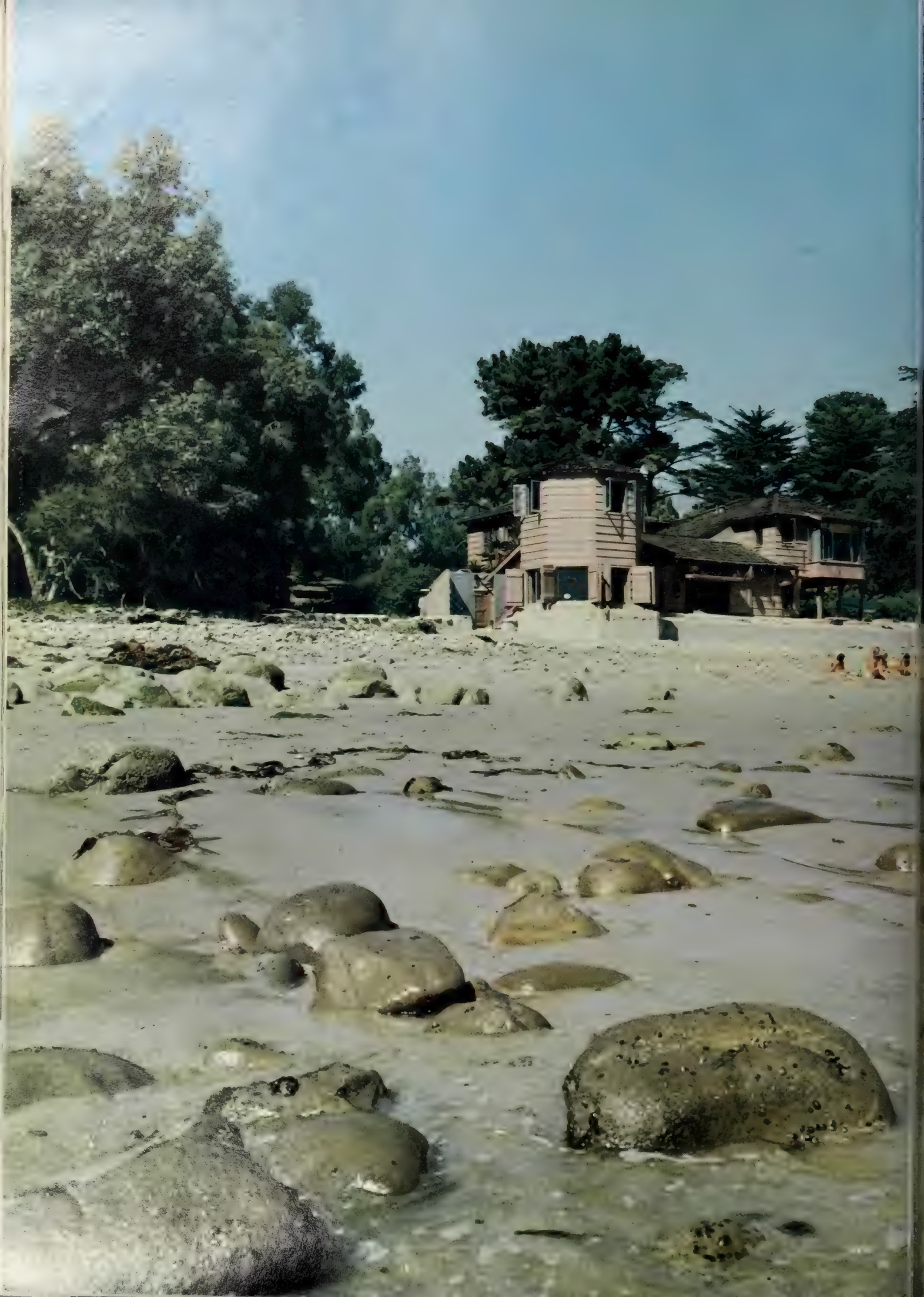
There are those who imagine Gayelord Hauser living in a severe, sparsely decorated environment...



Trompe-l'oeil plates and serving dishes from his treasured collection garnish the host's Dining Room wall. Beneath, a Georgian marble-topped console holds famous vegetable-porcelain collection, which includes gifts from Lady Mendl and the Duchess of Windsor.

groups for dinner, and the conversation is always very good."

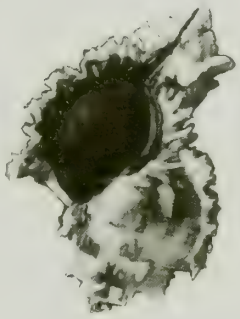
Entirely people-oriented, Gayelord Hauser is not much concerned about the positioning of the furniture in his rooms, or the colors or periods. He has larger matters on his mind. "When I first began as a professional, in Chicago, the lame, the halt and the blind used to come for help in the evenings," he recalls, "and the rich, those who could pay three dollars a lecture, came in the afternoons. In those days they all had dietary problems, it seemed, and I worked night and day. Now I don't have to work so hard; I lecture here, in England, in Paris, in Japan, and Peron has asked me to Argentina to help with the diet there. I will work very hard and come back here to rest up. Hopefully the weather will be warm enough so I can start to swim again. Then we'll go off to Sicily for more work and perhaps a few treasures to bring back to this lovely California house." ✿



Double Exposure: Beach Compound, City Studio

Interior Design and Photography by Jay Steffy

"I furnished the beach house in two days—filled up a 1947 Studebaker truck with furniture from friends, took a lot of paintings out of storage and used fabrics I liked from former jobs. But my apartment in town was still not really furnished. It bothered me a little, but then I got to the point where I enjoyed it. So one day I decided, this is it. I'm not going to furnish it. Now I draw and dance and just goof around there. When I have people over for tea, we just sit on the floor and talk. Bareness, getting down to basics—almost an Oriental point of view—was like a catharsis. It's really wonderful—all that empty space in the middle of Hollywood."



City of anomalies historic and intrinsic, Hollywood, appropriately for a freeway culture, is always in transit. But sometimes, here and there, pride or chance preserves a building, some *grande dame* of its glory days. Designer/photographer Jay Steffy's vintage apartment, reputedly Rudolph Valentino's former flat, is just such a place.

"Originally, I was going to do the living room in apple-green banquettes. I airbrushed the walls purple and spent hundreds of dollars on huge big-leaf plants. It was going to be very tropical and jungly."

What it became was something reminiscent of a temple of Krishna or an American version of a Druse common room, all color and mood. "It's beautiful in the mornings and afternoons—the light is fantastic in there, very soothing. I think I needed that color when I did it. It's mellow. It's me. I'm really into color healing, auras and all that, and purple is very spiritual. I can light the living room beautifully; Michael Shere, who does rock concerts, did the lighting system in primary colors on rheostats. I can change the whole room to pink or blue or green or yellow. Just a simple color can change your life. Live in a white room and then paint it red and see what it does to you in the morning.

"At night color can be a little heavy. Then I usually entertain in the bedroom, where I can have eight for cocktails and go out for dinner or have food sent in—maybe a picnic." The sand-toned bedroom is a Kabuki-like spartan change from the theater of color in the living room.

"Nicholas Wilder, who's an art dealer himself, says people reveal their lack of self-respect when they hang all their big expen-





Beach House. Boulders to stones to pebbles: process erodes rock of nature, builds up houses of men.



"The house is haunted. There's a poltergeist in the tower bedroom, definitely. Still, it's a friendly house-like a retreat. I don't even have a telephone."

sive paintings in the living room and have all the lithographs in the bedroom." Jay Steffy's bedroom walls are lined with his growing collection of photographs. "It's a return to literal painting, to literal things. People are not into the jetty '60s scene now. They want to sit down and look at things a little closer. They don't want the impact of a strobe light. It's a little more peaceful time."

Designer Steffy's friends Mimi London and Dixie Marquis designed his bed from the ground up. "It's a cedar tree stump that was dynamited out from about twenty feet below the ground. All the holes are where it grew around the rocks."

Jay Steffy has a deep respect for such organic processes — the way a house grows and changes, the effects wrought by time and human participation. "I went to see a house I did five years ago and thought it looked pretty good. They had added Indian art and become involved in lots of things. But then I've had clients who, months after the design was finished, still worried about where they should place an ashtray. It should be *their* home, their portrait of themselves, a direct extension of themselves. They don't look at it that way, though. They see it as something they're trying to be.

"For me, interior design is self-realization — realizing, expressing yourself. That's why it is so important. It's not just interior decoration; it's environment. People have to look at themselves and examine their needs and transcend all the pronouncements about what's 'in' and what's 'out.' Most designers are too fashion oriented. If I'm in a fabric house and they say Jackie Onassis just did her whole bedroom in some-



thing, that's a turn-off for me. I don't want to create nowhere rooms."

For Jay Steffy, atmosphere evolves from an interaction of site, sensibility and serendipity, components strongly evident in his Hammond's Reef house, on the beach of Montecito. "It's called The Rock because during thunderstorms the waves break over it. The original house was built in 1908 and added onto, onto, onto, until now it's like a compound. The main building has five bedrooms and five bathrooms, all fairly private, with little stairways going everywhere. And the house is haunted. There's a poltergeist in the tower bedroom, definitely. Still, it's a friendly house — like a retreat. I don't even have a telephone."

Jay Steffy's talent for creating mood is equaled only by his uncanny gift for interpreting the shifting preoccupations of our time. "There's a big return to glamour and it's definitely influencing interior design. Everyone needs to be inspired a little bit. My direction now is to continue doing the Coromandel screens and the silks, but I'm not going to use cotton any more on a French period chair. That was very 'in' in the '60s. Instead, I'll use a fabric more in keeping with the original concept. And I hate wallpaper, although I find statements like that intimidating. David Hicks once said he hated gladiolas, so I immediately shoved gladiolas into every room I photographed."

Unique in his approach to design, Jay Steffy constantly strives for growth and change. He absorbs inspiration — those irrational intimations of legitimate needs and preferences — partly because he just is that way, partly because, as he puts it, "The only way of holding the moment is to let it go."

Opposite and above: In the Beach House Living Room, an Oriental rug unites the tide of ocean and sand tones warmed by rose hues from fresh flowers and a Jack Bush painting. Black and white oil, by John McLaughlin, arranged Magritte-like, mimics window.





Opposite: Top, Moorish stone doorway from a Tunisian palace frames ancient Roman torso and columns in the garden beyond. Below, a Pergola, off the gallery, looks out upon luxuriant garden, once an olive plantation. Torso and pillars were unearthed during construction. Left: View of the Pergola from garden. Below: Beyond studded drawings on Entry doors, an ancient Roman stone foot introduces gallery and garden.

Following pages: Beneath an expanse of cupola, the stark-white sculpture *Unique Forms in Space*, by Boccioni, dominates the Gallery. Stackable furniture adds vivid, tactile color and structural diversity to room.









Adjoining the garden, cloisterlike Terrace favors elegant, open-air dining.

with easy access to it. We decided on the beach rather than the *medina,* because our other two houses—one in Trastevere (Rome's medieval quarter) and the other in the country, near Lake Bracciano—are landlocked.

"When it came to selecting a building site, there was no problem, since only one plot was available: an orange grove measuring two thousand square meters which lay between the properties of Shirley MacLaine and Sadruddin Kahn. Given such a small lot, the obvious thing would have been to build the house in the center, a small house on small grounds. Mr. Allen had a better idea: 'Why not reverse the usual procedure by building the house around the plot, leaving the center open?' This we did, with the result that our house is the largest in the neighborhood and has the most spacious patio.

"While digging for the foundations, we uncovered real treasure: twenty Roman columns and a statue, all intact, the remains of a Roman temple. We placed them in the garden as they must have stood in ancient times, when this part of Africa was under Roman rule."

The exterior plan of Dar Saouari, which means "House of the Columns" in Arabic, is in total harmony with its background. Cube-shaped and dazzling white, with domes rising above its roof line, it nestles in a setting of lawn, shrubs and trees, a collage of sky blue, white and green. In one corner of the complex, there's a *marabout,* a tiny, domed, cubelike construction used as a guesthouse. In local tradition, the *marabout* was the domain of the watchman, a retired thief who, by means of agreements with active thieves, insured his employer against robbery. These *marabouts,* which one finds scattered all over Tunisia, become, on the death of their watchmen, small shrines to pray in.

"It was my idea," continues Signor Sakraischik, "to create within this Moorish house a thoroughly modern interior. True, I did incorporate several Moorish details in the scheme, such as the antique marble doorway and the nailhead-studded door, and two Roman artifacts—a small mosaic embedded in

continued on page 102



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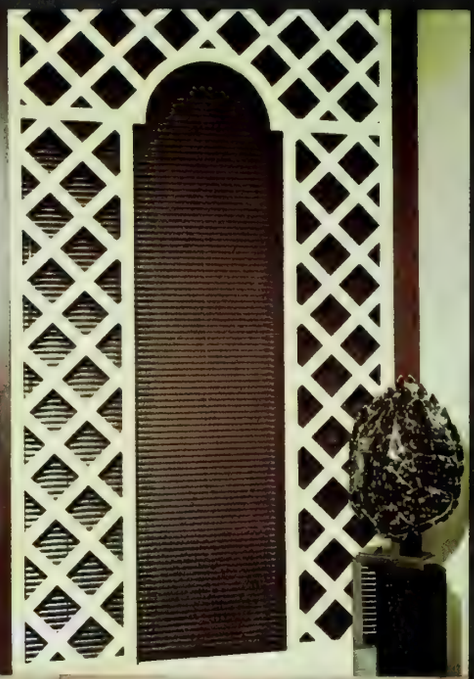
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 Continued from page 98

the floor of the entrance, and a mortar of rose-colored marble, which I had made into a small fountain. Everything else is contemporary."

Walls throughout the house are pure white, while the floors are gray-white marble, rectangular blocks of it for the interior, and a mosaic of irregularly shaped pieces for the loggias. Both master bathrooms are done entirely in marble, one all black and the other all white. Both have domed ceilings, and sunken baths the size of small swimming pools. The bathroom of the guesthouse is done in antique Tunisian tiles found in a house that was being demolished. Comfortable temperatures are assured, due to cross ventilation.

"When designing the living and dining areas, I decided to experiment, though I'm not an architect," states Signor Sakraischik. "I wanted to place a large ceiling dome above the space that divides the two areas—not a dome of the usual sort, built upon a square and a hexagon, but one that would seem to float in air, without visible support. I wasn't at all sure that my plan would work and I was prepared to tear it down if it didn't. But it did work, as you can see, and now architects come to find out how I did it."

There are no paintings in Dar Saouari, a complete change for the two whose daily lives in Rome are dominated by paintings. The walls of La Medusa are hung with the works of leading American and European artists. It was the first gallery in Rome to show Pollock, Kline and Tobey; the first to bring Pop Art to Italy; and the scene of the first Italian exhibition of the New Realists.

Signor Sakraischik rejects the parochial approach to art. As an art dealer, he takes the long, long view. Confronted, as we are, with the fact that any painter or school of painting may be in today and out tomorrow without apparent reason, this is essential. "Take Sironi, for example," he proposes. "Ten years ago everyone was talking about him. Now you hear nothing. Take Monet. A while back you could hardly give away a nymphaeum by him, but now collectors and museums are crying for them. Look at the Pre-Raphaelites and the comeback they've made after being relegated to obscurity for years and years. One must, I think, accept the historical viewpoint that art is both an expression and a document of its time."

At Dar Saouari, under the central dome, a plaster cast of a sculptured figure by Boccioni stands on a plexiglass pedestal. Except for the Roman statue in the garden, it is the only work of art in the villa. "The whole house is sculpture," says Signor Sakraischik. "In our house in Rome there are paintings; our lives are lived with paintings. We wanted this to be different." ✿

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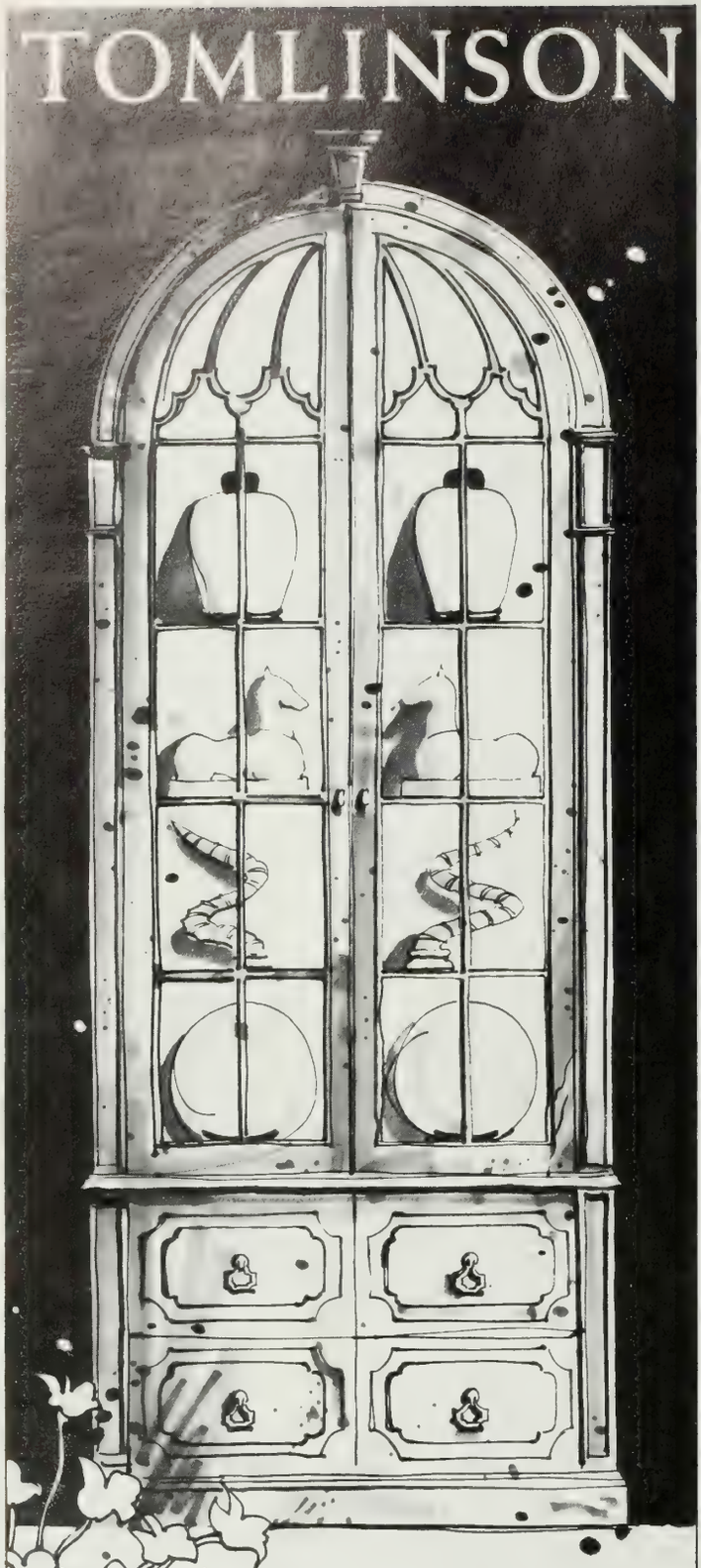




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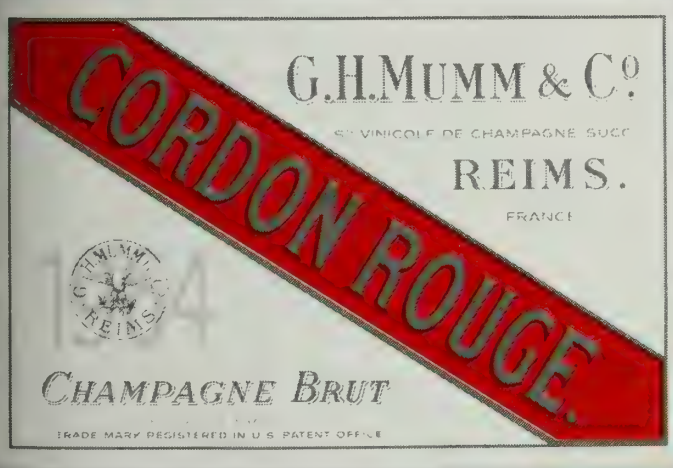
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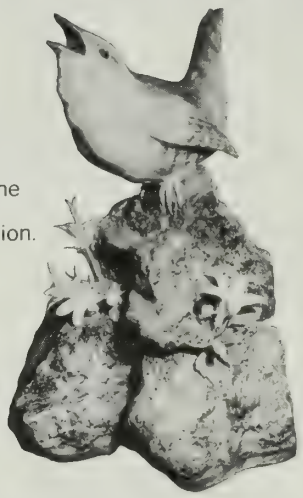
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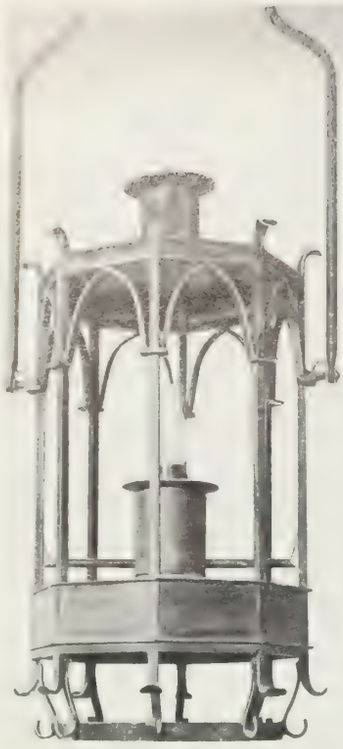




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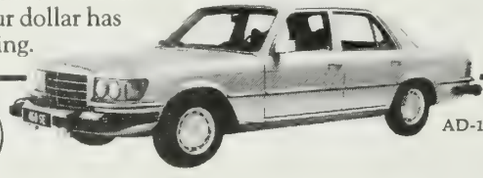
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PEOPLE ARE THE ISSUE

MARIO BUATTA Page 24



Mario Buatta's career disproves the cynical theory that nice guys finish last; "informed sources" say he is the next Billy Baldwin. With an architect's eye and a special way with assemblage, fresh colors and relaxed atmospheres, Mr. Buatta claims, "Detail and quality are *the* most important elements." Perhaps the antithesis of the stereotypical interior decorator, Mario Buatta is the lifelong friend you've always wanted, the kind who is there when you need him. As a designer, he is the one who works for you around the clock.

JAMES PETER MAGUIRE Page 34



When we asked the designer what he collects, the answer was not antiques. "Now that I'm divorced, I collect people," says James Maguire, "alive, self-actualizing people. I can't tolerate dead minds. Working for the royal families of Saudi Arabia gave me great freedom; I realized that people are just waiting to be introduced to new ideas: with all their wealth, they were joyously naive, childlike, willing to expand and to explore. This is the kind of client I seek and find. My philosophy is to go beyond what's accepted and ordinary. I want to live life to the fullest on every level," he holds, "to experience every facet of myself. I want to be doing fascinating things when I'm ninety!"

JOHN COTTRELL Page 36



John Cottrell recently traded his Ferrari for a Mercedes and purchased a large Beverly Hills home amidst a star-studded cast of neighbors—Vincent Price, Rock Hudson and Esther Williams, to name a few. An avid skier, bicyclist, tennis player and beach-goer, designer Cottrell lives simply in his contemporary all-glass home with full-grown trees inside and out. "And I don't like draperies; they remind me of being in an airplane," he says with an amiable chuckle, betraying a delightful sense of humor. Collecting doesn't intrigue him at present, for he claims he is going through a period of uncluttering his life.

DAVID WHITCOMB Page 46



Described as "one of the dearest, most gentlemanly people in decorating," the elegant and gracious Mr. Whitcomb leads the country life even in town, bringing armloads of fresh vegetables from his weekend retreat, planting bulbs in the garden—"I like flowers enormously; I've a great attach-

Continued on page 116

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The historic Hale House, Heritage Square, Pasadena, California. (After this picture was taken, the house was repainted its original nine colors.)

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ment for the earth and what comes out of it." When Architectural Digest had tea with the designer, he explained his collection of Mercury glass but also talked of selling it. "I want to be free to change my living style, and am in the process of giving up my townhouse for a new environment. Highrise? Terraced? I just don't know. I might put everything in storage and go to Europe or to the country. It does everyone a great deal of good to be shaken out of their circumstances; new surroundings give one a different way of thinking."

MARK HAMPTON Page 60



While all of New York is off to weekend in the country, Mark Hampton is in town, exploring, collecting modern paintings and Japanese lacquers, "seeing every museum show and house that I possibly can. Manhattan is the center of everything —I wouldn't think of living anywhere else." He and his wife, who have two children, love to cook and entertain. "Unlike those who only like small dinners for six or twelve, I enjoy all kinds of parties." When the Hamptons do leave their New York world, it's to visit London, where Mark worked with David Hicks, and to travel around Europe, "my favorite place." With a Master's in art history and museum training, he feels "a strong background in both fine arts and furniture is a great advantage for a decorator."

ROBERT BRAY/MICHAEL SCHAIBLE Page 70

The high-energy combination of Robert Bray and Michael Schaible is one which can't help but work—and well. With Papillon-style short hair and a rich Florida tan, Robert Bray has a spiky humor and contagious smile that counterpoint the taller, more easygoing, bearded and mustachioed Michael Schaible. Their complementary personalities, design inclinations and quick repartee have a way of fascinating clients. Primarily concerned with commercial design, though delving more and more into residential work, their flair for using industrial materials is turning some important heads in the design world.

RON WILSON Page 86



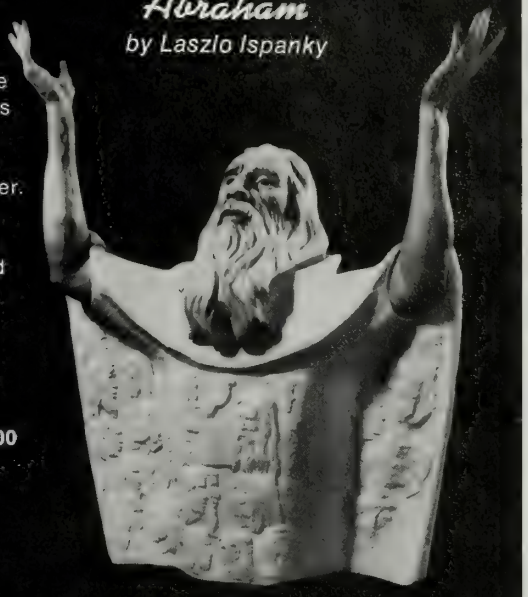
Young, deliberate and handsome, designer Ron Wilson just sold his Bel Air residence and purchased the old Cole Porter house above the Sunset Strip. A tennis enthusiast, whose instructor makes house calls, Mr. Wilson has an ever-lengthening list of clients, a medley of persons and personalities ranging from Don Rickles to the Zubin Mehtas. And he is perfectly at ease suggesting the "right" pieces for his patrons' tastes and pleasures, since he passionately collects "anything and everything good"—from antiques to Rolls Royces. "After all," states designer Wilson, "good is good, and you can't fool the eye."

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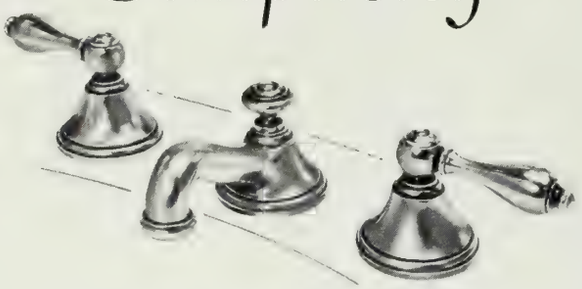
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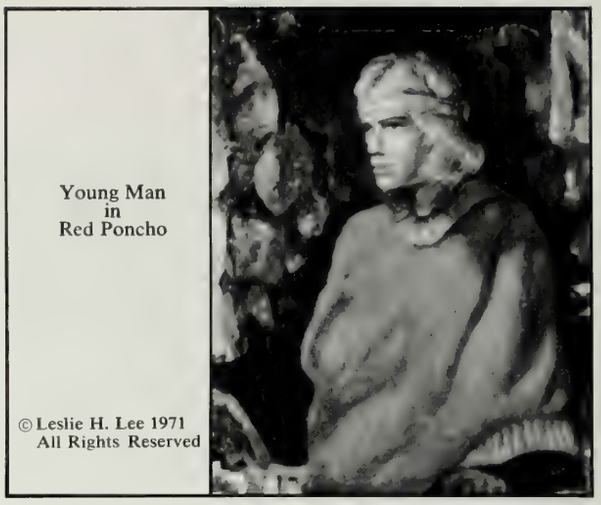
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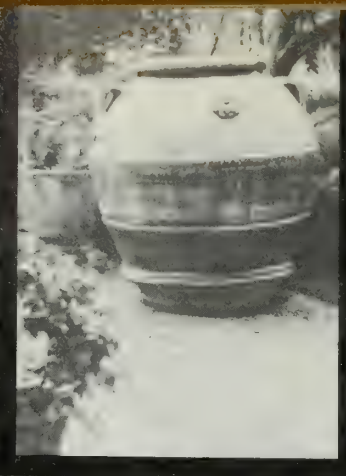
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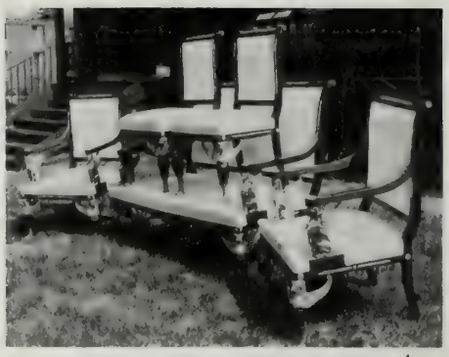




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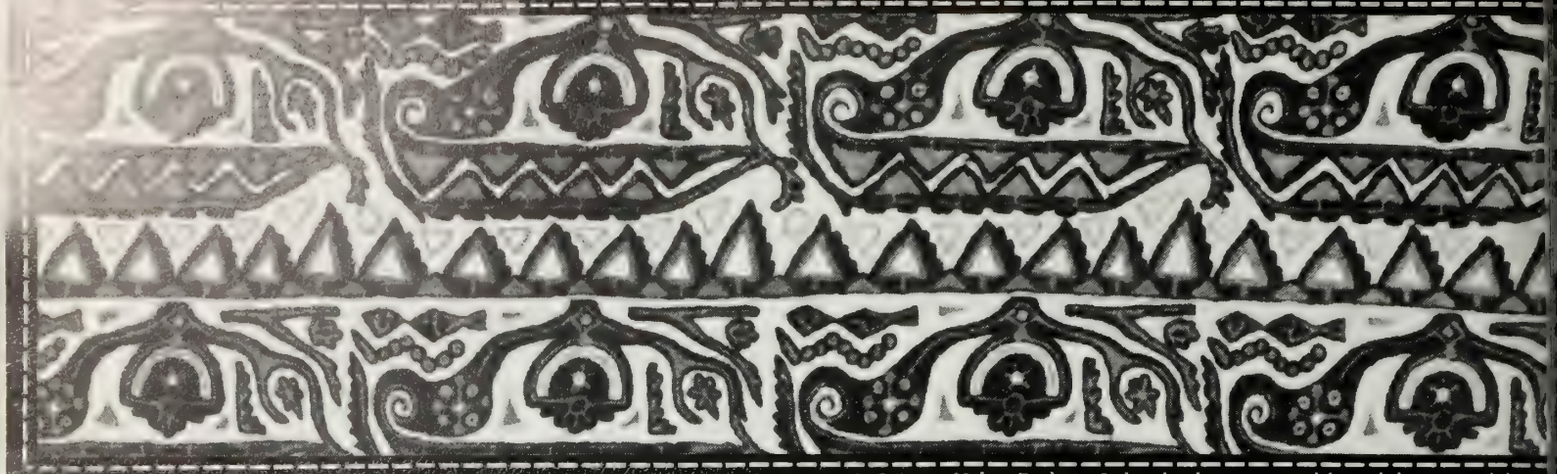
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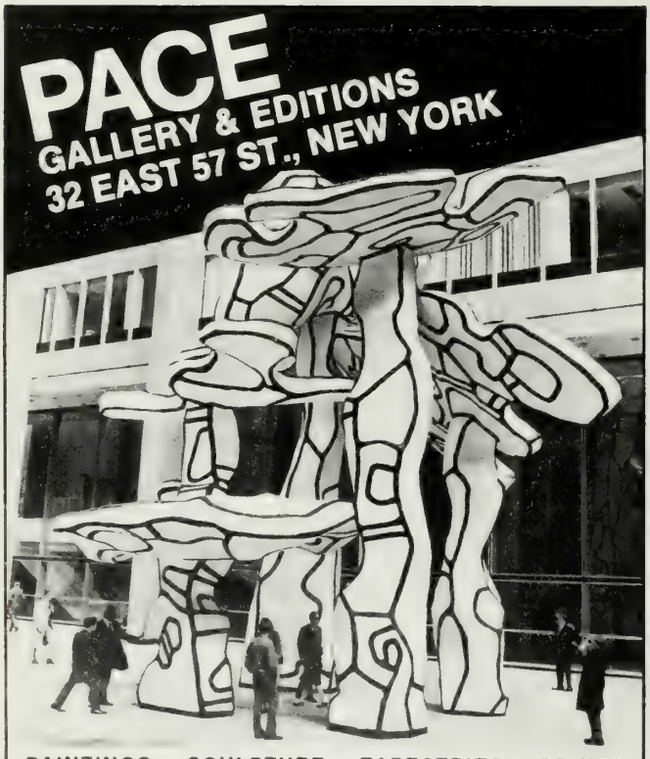
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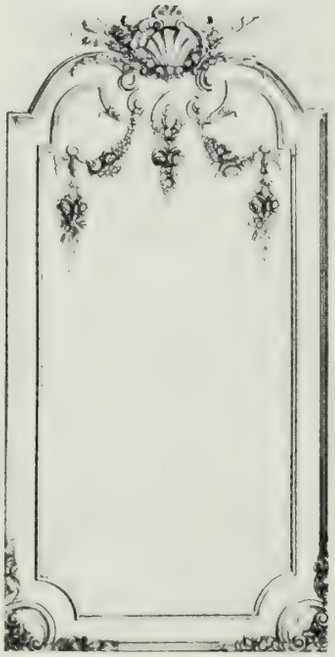
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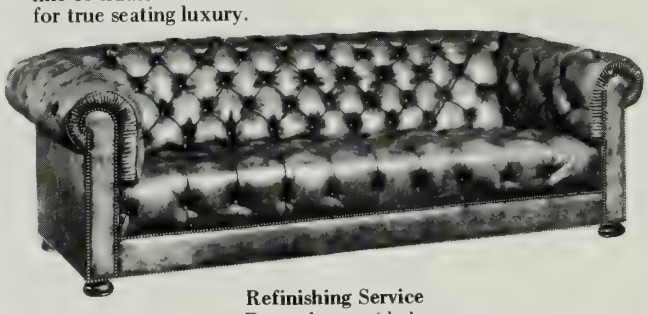


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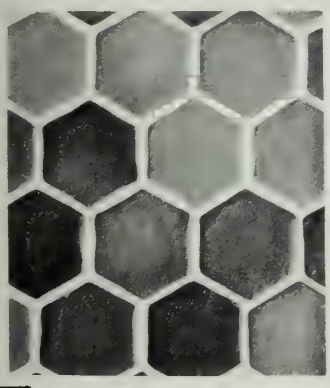
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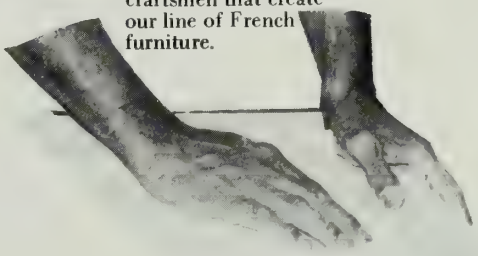


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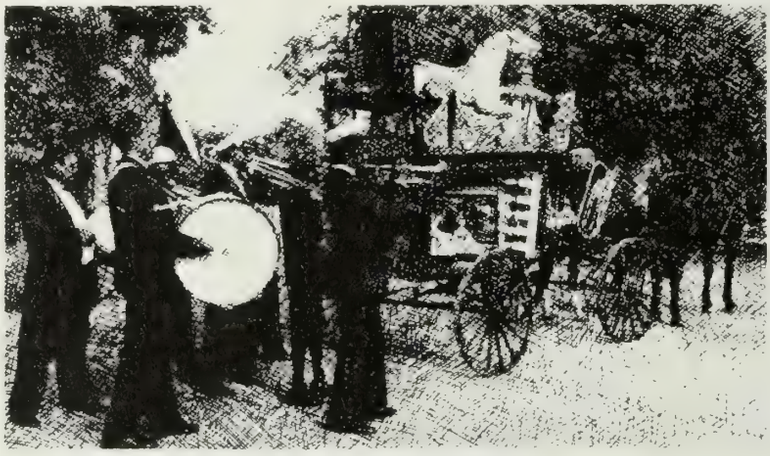
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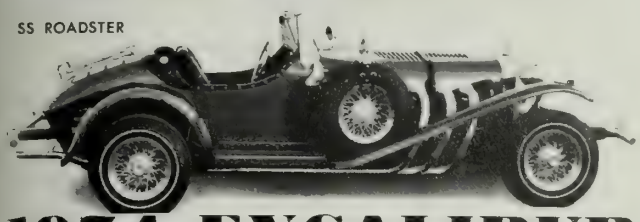
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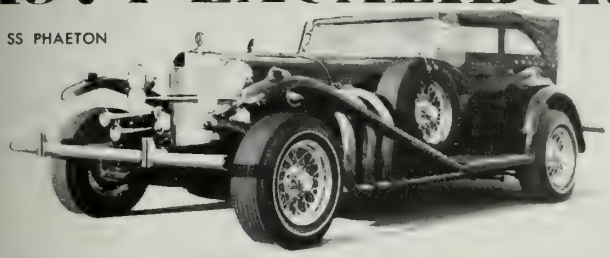
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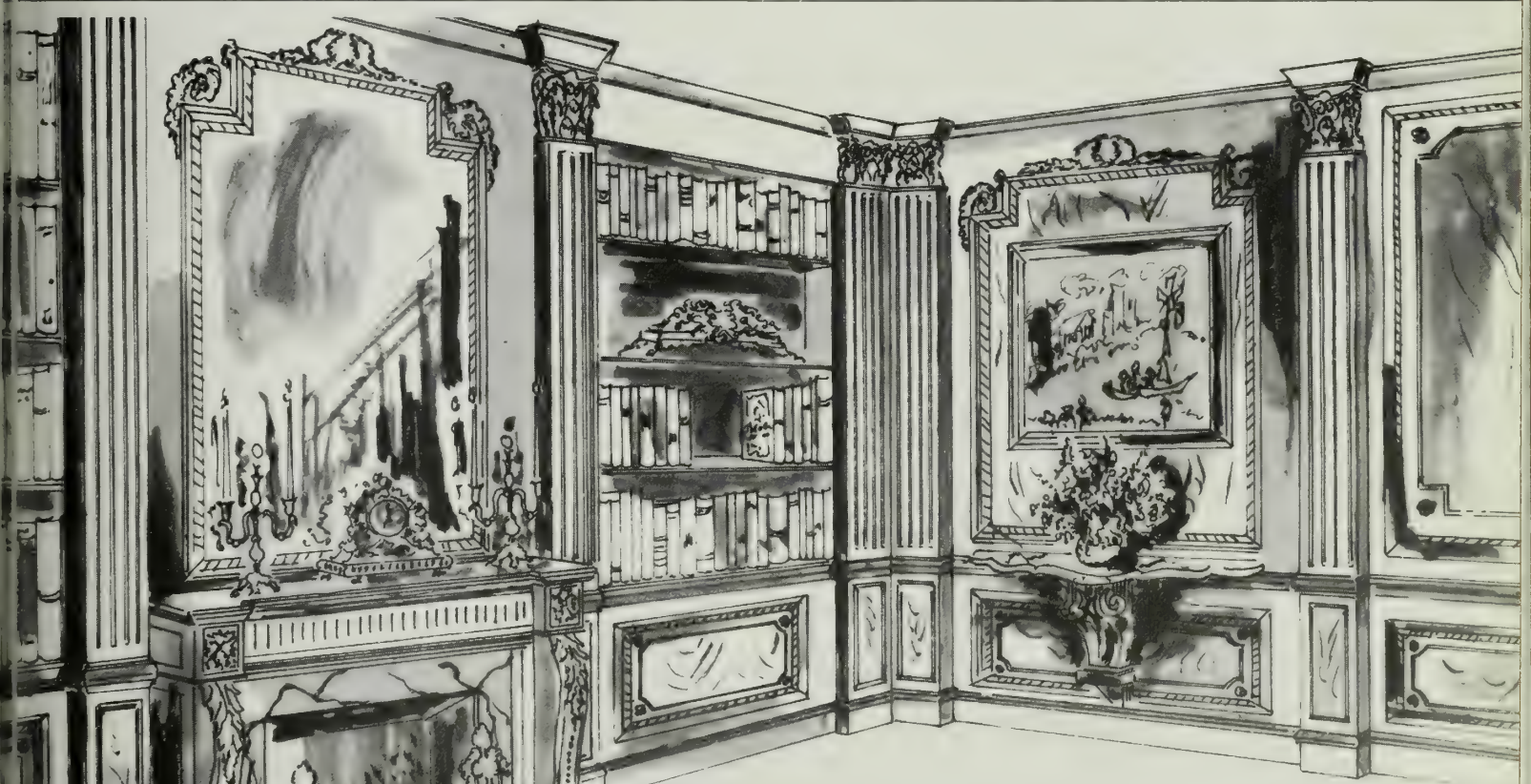
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ADDENDA

ARCHITECTURAL DIGEST ADDENDA

MAY/JUNE 1974

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As a married "over-forty" who takes yoga, horseback rides, plays tennis and indulges in other sports that require suppleness and muscle tone, I resented Sue Vidor's statement that "over-forties definitely prefer chairs and some sort of table," as opposed to the under-forties, who "will sit around on the floor, on the stairs, on couches, patio benches, almost anywhere." It's bad enough having to fight being categorized by age everywhere else, without being assaulted by my beloved Architectural Digest's reminder of what society has designated as "over the hill." Then again, maybe I'm just being oversensitive; I must admit, after all's said and done, crackless knee bends aside, I always have found "the ordeal of juggling plate, silverware, glass and napkin" torturous! Peace.

Vera Nordan
San Bernardino, California

I've been enjoying the "Also on the Scene" section of Calendar very much. It's so different from the usual calendars, and I'm very glad you don't just stick to interior-design topics; my family is entranced by the parades, the music, the jumping frogs, as well as the *three* flight-related events (soaring, ballooning and kiting), four, if you count the frogs.

The other sections of Calendar, however, could use some livening. I don't know what you can do about this, though, if you want to cover art and antiques. How about inviting Architectural Digest readers to opening nights at the galleries, which would be more "event-y" than just another run of painting exhibitions. Or what about exhibits, while I'm on the subject? The Egg And The Eye ones sound fascinating; are there others we could hear about?

Criticisms notwithstanding, I am getting the biggest kick out of Addenda.

Dana Carlisle
Daly City, California

I love Joel Reisner's film wraps, especially "Academy Awards 1973." His verbal graffiti have been the topic of conversation at the last three cocktail parties I've indulged in, only because they are so delightfully different from the run-of-the-mill film reviewers' critiques. Mr. Reisner has really captured *The Way We Were* down to *The Last Detail.*

Grace Marlowe
San Francisco, California

Three cheers for Passport!!! Other travel magazines I've encountered rarely have the intriguing tidbits you offer in your Passport feature. They're marvelous and so unique, far removed from the usual great hotel in Paris/London. Roman villas, the South African "Garden Route," Swiss hotels and Porthault laundry service—I can't wait to try them all.

Joan Kessler
Beverly Hills, California

As an experienced villa-renter, I must congratulate the editors of *Passport* for their incisive comments about this hazardous venture. If only we'd known the ropes (or had a good agent) when we started, we would have been spared a lot of trouble (and some very funny experiences, too, I might add). Many thanks.

Michael Landis
Manhattan Beach, California

"Low-maintenance elephants" for $12,000 are fine, and $18,000 for a Charles X table and eight chairs is quite reasonable, of course. But couldn't you indulge in some "Collectables" slumming for, say, $100 to $1,000 – just a few knickknacks for a sparse corner or a lonely-looking shelf?

Mr. and Mrs. Marty Rudolph
Las Vegas, Nevada

I keep returning to the Roger's Gardens ad in your Addenda section, and continue to be enthralled by the beautiful colors and composition of the picture and the garden itself. My sophisticated wife says the cherub is corny, but our grandchildren wouldn't think so, and I've sacrificed my reserve before, the better to entertain them and stir their imaginations. Your garden arrangement has certainly stirred mine. Thank you.

Anthony Berron
Los Angeles, California

Your Addenda section is a delight, but I must comment on the architecture and wine articles. They seem so heavy and technical compared to the other informative features. I'd like to see some snappy wine articles, or architecture critiques *not* dealing with museums.

Donald Knoedler
Dominquez Hills, California

"Getting the Goods at Auction" was just the thing I've been looking for. No longer am I terrified to enter an auction house fearful of committing myself to a $50,000 commode because I absent-mindedly rubbed a smudge on my hand. Really, Addenda is one-of-a-kind.

Sheila Burton
Encino, California

I loved your "Art in the Seventies" article. It's one of the first of its kind that hasn't rambled on endlessly about so many thousands of dollars for this and that. The feature has stirred me to do further research into the '70s market before I finally invest in art.

Richard Rambeau
Pasadena, California

LES RESTAURANTS

La Jolla's Top O' The Cove: Sweetbread Kabobs in a Gingerbread Cottage above the Sea

By Barbara Hartung

Ivy curls around low windows overlooking La Jolla's rocky, buff-colored coast, where grassy patches and old Torrey pines reach out almost to touch the foamy, turquoise Pacific. That's how it looks from Top O' The Cove, La Jolla's "in" spot—a tiny cottage perched out over the ocean, where a delightful menu, personal service and an admirable wine list have created a following of more than local interest.

Knowledgeable La Jollans and many San Diegans, too, have long patronized Dick Duffy's and John Katzenstein's cozy, white, tree-shaded establishment, although they always speak quietly about precious discoveries—sometimes only in whispers. But the whispers have been enough to fill the Top O' The Cove (capacity: seventy-five) for lunch and dinner daily (closed Sunday, Monday and Saturday noon, because Saturday evening is such an Event).

Back in the 1950s the super sociables sought Duffy and Katzenstein to cater their dinner parties. "We figured, if they liked our food, they'd patronize our restaurant." They figured correctly. Everyone continues to come—the wealthy, the famous and the neither.

Charlton Heston drops in with his son, Fraser, a student at the University of California at San Diego (La Jolla), and John Wayne hustles down Prospect Street for a meal when he's down going through the Scripps Clinic. The Johnny Carsons, shopping for antiques in La Jolla, were recent guests, and the newly wed Frank Gard Jamesons (Eva Gabor) frequently telephone for reservations. Then, too, there's often an AWOL guest from Escondido's Golden Door, forsaking grapefruit for more substantial fare—a no-no at the plush beauty spa, where low, low calories are *de rigueur* for most.

And note Table 12, midway back on your right as you enter. *Paris-Match* editor Pierre Galante proposed to Olivia De Havilland here back in the early '50s. "That's the last we've seen of her, but a month seldom passes when someone doesn't come in, sent by Olivia De Havilland," comments the deeply tanned, blue-eyed Duffy, dressed in a brightly embroidered blue-denim shirt with matching slacks—the sort of informal attire his clientele choose for the Top O' The Cove. "We accept the fact that this is a resort—no ties, but a sports coat in the evening," the serious, graying Katzenstein decrees.

Everyone continues to come—the wealthy, the famous and the neither. Charlton Heston drops in with his son, Fraser ...and John Wayne hustles down Prospect Street for a meal when he's down....The Johnny Carsons were recent guests Then, too, there's often an AWOL guest from Escondido's Golden Door....

And what will the chic and the erudite select from the menu? For lunch, probably cheddar crab, shredded crab in a sauce on cheese-topped toast, or an open-faced sandwich of avocado, turkey and bacon on rye, dressed with Roquefort.

For dinner, many regulars share Katzenstein's penchant for sweetbreads and will order his sweetbread kabob, a broiled mélange of mushrooms, green pepper, bacon and sweetbreads. Another dinner favorite: *langosta con guacamole*, a broiled lobster tail topped with mushrooms, a white-wine sauce and avocado. The curries—lamb, shrimp and chicken—also have their legion of followers.

Specialties include Dick's soups—a chicken almond, a New England clam chowder, his "Irish minestrone"—and John's puffs, a hot bread in the shape of a small loaf, actually John's German mother's recipe for what she called "windbags."

There's a continental ambience in the rambling, wood-beamed restaurant, actually a pre-turn-of-the-century home now judiciously expanded by enclosing Victorian porches and eliminating room divisions. But throughout, they have retained the gentle feeling, from earlier days, of decorum and luxurious privacy. Forest-green, old-world banquettes and carpeting, art-filled walls and pewter table service create an aura of the good life—a perfect complement to the *pièce de résistance*, a bird's-eye ocean view, with its constantly changing palette of colors.

Most recently, the owners have added a spacious garden room across the entrance, with brick walkway, handmade leaded-glass windows, and a skylight that broadens to span the area. The room's green and white tented bar and director's chairs blend the contemporary with the traditional and let the outdoors be enjoyed year round, not just on those all-too-seldom warm coastal days. And, for delicious relaxed moments, you may sip cocktails outside in the garden's white Victorian gazebo under large shade trees.

One of La Jolla's *grandes dames*, waiting to move into a remodeled suite of apartments nearby, dined each night at the Top O' The Cove. Whom did she entertain at her first party in her elegant new quarters? The restaurant staff, of course. "That's the way she is," Dick remarks. And that's the way it is at the Top O' The Cove. ◆



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PROPERTIES

For Sale: Beautiful Inflation Hedges, Some with Gardens

By June Gader

Collectable houses? Why not? If you've the collector's fine madness, houses are quite a sensible field to move into, particularly now that the Japanese have bought all the Gallé and surely half the Picassos. Where else, really, can the collector go?

I love the house owned by Paul Kantner and Grace Slick, who are the Jefferson Airplane. It leans and longs toward the Pacific, an immense, many-leveled marvel, from a Seacliff bluff just city-side of the Golden Gate. With its copper roof, wine cellar and private artist's studio, it is far more chic than pop. Well, it is all glass and redwood, concrete and steel. It is a skylit living room, a private beach. It is hand-made tile and a real library and sixteen-foot windows overlooking the ocean and the world. Yes, I could collect that. Or you may, from Coldwell Banker, for $350,000.

More ascetic, more monastic, more — perhaps — artistic, is the Galka Scheyer home, in a eucalyptus grove at the top of Hollywood's most elegant hill. From Sunset Plaza Drive you turn onto Blue Heights, named for the Blue Four of German Expressionism. Miss Scheyer, an art patron, arrived breathless in the '30s from Nazi Germany, saving for the world (and eventually the Pasadena Art Museum) some of the finest art of the twentieth century. She commissioned Neutra to build this house — a haven for her, a gallery for her art and a refuge for the Four if they could ever escape. The brick art vault is now a library. The eucalyptus and the view remain untouched. The house — all plaster and steel and wood, organically wedded to its site — has been restored, faithful to the original plans, You can keep it for $100,000. Just ask Bob Crane & Associates.

The miniature San Simeon is another story: a museum piece of hand-painted ceilings and fabulous panelings, a near-replica of the real Castle, superbly restored. Citizen Kane built it for Miss Davies, presumably so she wouldn't be homesick when forced to descend from Olympus. It is one of the last large Beverly Hills estates, on three glorious acres with the requisite formal gardens, tennis courts, pool. You saw it in *The Godfather*. See it live by calling realtor June Scott. Own it for $2½ million.

continued on page 8

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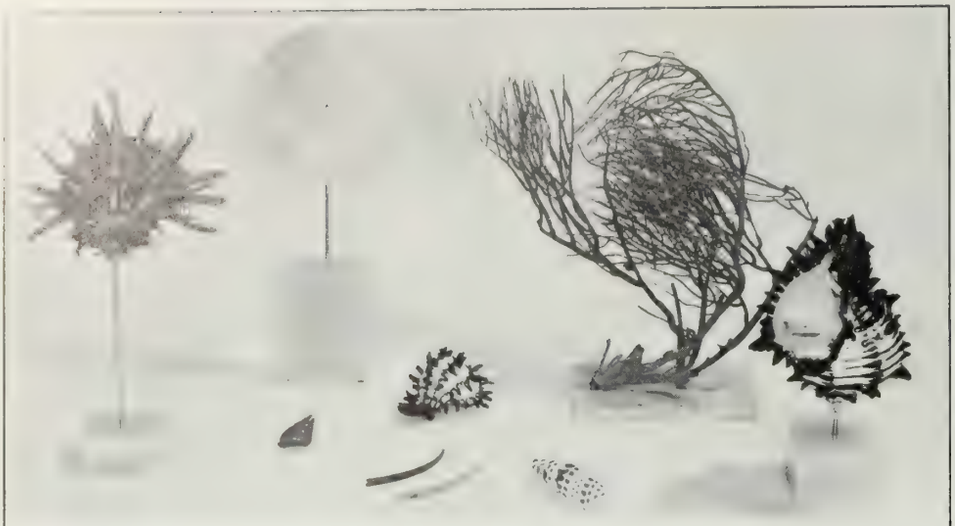
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PROPERTIES

continued from page 5

If estate-studded Montecito beckons, John C. Clerc-Scott, of Previews Inc., Los Angeles, has not one but two mansions in the works. The first was built in 1937 to the exacting standards of Baron and Baroness Maximilian von Romberg by renowned architect Maria Lutah Riggs, who did many other local manors. Avery Brundage acquired it subsequently, and the present owners poured a minor fortune into refurbishment. But the best is yet to come: the house has a secret, hand-crafted spiral staircase leading to an office and underground wine cellar through the walk-in bar.

Perhaps you're the gaze-longingly-into-the-distance type. In that case, Previews offers the former Swift estate, a hilltop house of fourteen rooms with a kaleidoscopic view of Santa Barbara, the mountains and the ocean. Built by architect Richard Bliss Nelson, the house was completely re-landscaped by Gulio Juan Veyna, who also did the Santa Barbara Biltmore and downtown Santa Barbara. With four acres, a pool (50′ by 21′, three racing lanes, Olympic-size diving board, curving slide and stone footbridge), a stable for show horses, fenced riding ring and garages for seven cars, exercise shouldn't be a problem. And the master suite, with a bedroom, two sitting rooms and two bathrooms, is what most people would consider adequate for privacy and relaxation. All this (heaven excluded) for $650,000.

Heading south to sun and sea, Newport's Le Pavillon Colombe is not old, but is a quite accurate replica of an eighteenth-century French country château. Of course it has the bayfront corner lot, the private dock. Less expected are the hand-painted trompe l'oeil in the dining room, statuary and fountains from Italy, a skylighted entry. Eight hundred and fifty thousand dollars gives you France with all modern conveniences. Coldwell Banker, Newport. ◆

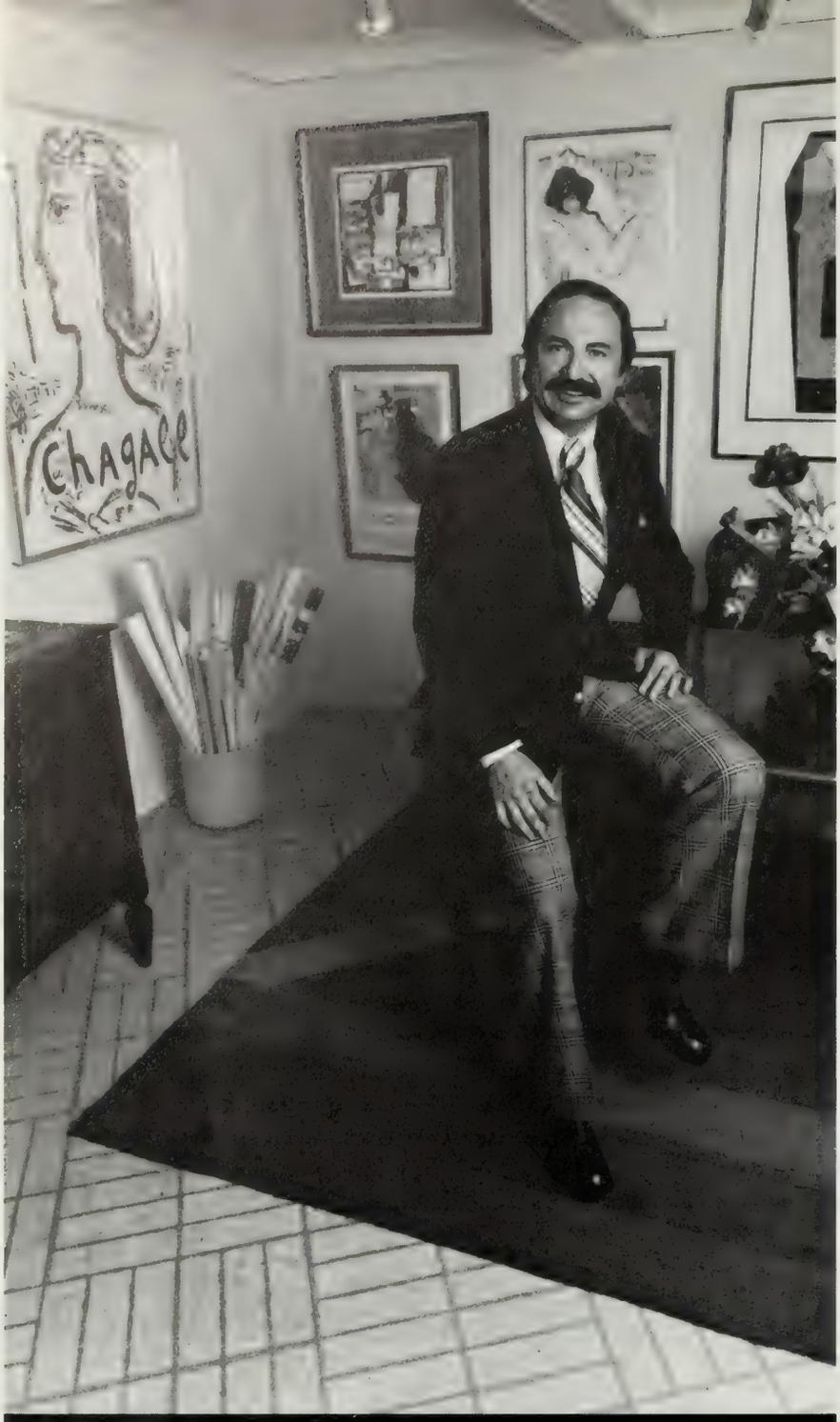


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FILMS

What Gatsby Is Really All About

By Joel Reisner

Like *Huckleberry Finn, Moby Dick* or *Crime and Punishment, The Great Gatsby* is one of those adored masterpieces of literature which seems to defy and court translation to the screen simultaneously. While most of us have a fixed and vivid notion of what Huck, Captain Ahab and Raskolnikov ought to look like, and don't really want others to muck about with it, it's also irresistible fun to cast them in the shapes of actors with whom we may be currently enchanted.

Others have certainly mucked about with *Gatsby* in the past. It has been filmed twice before: once as a silent, with Warner Baxter, and again in the '40s, with Alan Ladd as the doomed mythic bootlegger and Betty Field as the remote, queenlike Daisy. Both films were resounding flops.

. . . a romance of money.

Neither Baxter nor Ladd could achieve even the physical possibilities of the part, let alone the charismatic ambiguities that make this character such a spellbinding creation. Gatsby, after all, wasn't only beautiful; he was smart and risk-taking. He was ruled by the new American code of ethics, and if his ethics were frail, they were equally implacable. That sense of power and strength was not perceivable in either Warner Baxter or Alan Ladd, who had the empty faces of movie stars.

Now Paramount Pictures, which produced the Alan Ladd-Betty Field picture, has ventured once again into Fitzgeraldland to finance a multimillion-dollar, no-holds-barred version of this great book. They have armed themselves with, quite literally, everything that money can buy. This version of *Gatsby* stars Robert Redford as the bootlegger who believes in courtly love, and Mia Far-

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[illegible] his ever-unobtainable princess of Long Island Sound. Bruce Dern is Tom Buchanan, Daisy's fabulously rich and fabulously stupid husband, and Lois Chiles is Jordan Baker, who cheats at golf and lies a lot. Karen Black is Mrs. Wilson, wife of the gas-station owner. The casting is almost perfect.

Although it is impossible to predict the outcome of any film, no matter how much talent and money are pumped into it, the cake is usually more delicious if one uses the best butter, as Mrs. Isabella Beeton once astutely pointed out. Redford has the physical presence for Gatsby; he has the talent, too, and his own constantly growing legend. Mia Farrow has had only one other good part on the screen, before this, and only one other really first-rate director. Based on her performance in *Rosemary's Baby* and on her looks, the idea of casting her as Daisy is even better than the idea of Redford as Gatsby. Farrow is such a *special* actress, special in the way that her predecessor Betty Field was. Her face, her manner and her presence are those of a patrician, educated and refined. It's almost impossible to conceive of her as inelegant. Her eccentricities are the eccentricities of breeding; she seems to have come from good schools — a younger, less vital Katharine Hepburn.

Jack Clayton is probably the most neglected great director in films . . . his style is the best style of all—it isn't a style.

The screenplay for this version of *Gatsby* was written by Francis Ford Coppola — at least the final one was — and it could be described as workmanlike. All the symbols are there: the green light at the dock; the valley of the ashes, with its optometrist billboard staring like God at Fitzgerald's doomed creations; the expensive cars painted the proper colors. But I detect in the script a lack of understanding as to what *Gatsby* is really all about — like language and a sense of real romance, especially the romance of money. The richness of the book has been cut away and it becomes the problem of director Jack Clayton to put it back again or to remake it in another way.

I think that Jack Clayton is probably the most neglected great director in films. He's never made a bad picture and four of them — *The Bespoke Overcoat, The Innocents, The Pumpkin Eater* and *Our Mother's House* — constitute a record of accomplishment more impressive than many more highly touted, highly publicized film makers. Clayton's directing style is the best style of all — it isn't a style. The quiet, velvety look of *The Innocents,* which was based on Henry

continued on page 17



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FILMS

James's *Turn of the Screw*, exactly matched the atmosphere of the novel from which it was adapted, as did, to an even greater degree, his adaptation of Penelope Mortimer's novel *The Pumpkin Eater*. Clayton is English and *Gatsby* is the most American of stories, so his ability to create the proper verisimilitude could be questioned; then, on the other hand, so could Scott Fitzgerald's perceptions about the fabulously rich gentility that seems so real to us when we read the novel. In fact, it's questionable that this world ever existed in the way Fitzgerald saw it, any more than a great candy store really exists as seen through the eyes of a three-year-old child.

It's not the reality of *Gatsby* that gets to us as much as the poetry of Fitzgerald's vision. Are the rich really different or are they, as Hemingway retorted, only people who have more money? Certainly Daisy Buchanan, with her double-standard sense of morality, who could run over somebody and let her lover take the blame for it, is not the sort of woman of whom legends are easily made. What is important is that Gatsby saw her as a romantic figure and that we can see her from his point of view. And what Gatsby saw was a woman used to old money — not only surrounded by wealth and extravagance, but expecting them as her due. Most of Clayton's movies are about romantic, extravagant people slightly on the edge of being crazy. What makes him such a lovely choice for this movie is that he is usually able to make us care about them no matter what God-awful predicaments they seem to be in.

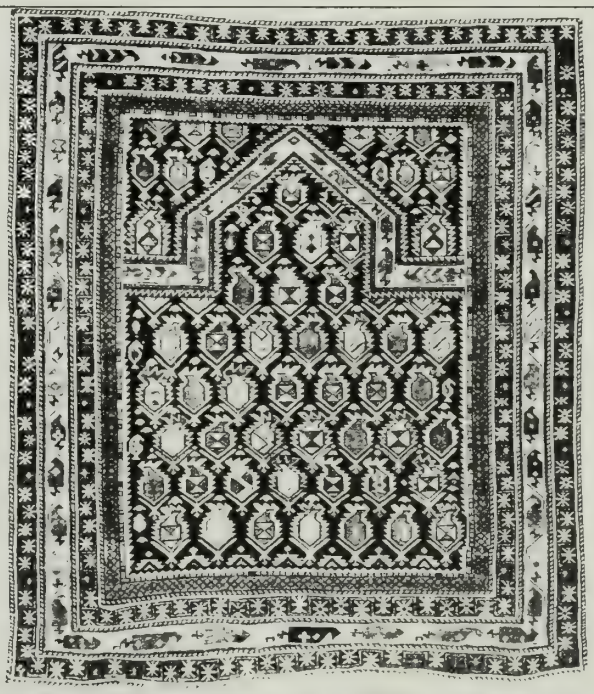
The Great Gatsby has been touted as the most widely anticipated film of the year and, for a change, there seems to be some justification in this. There's a richness about the ingredients and a boldness, too, which make one think that at last some of Fitzgerald's authentic vision has finally been committed to film. ◆



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Height 10¾"
Weight 21 oz.
Center—Maker unknown,
London, 1791
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Weight 18 oz.
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London 1777-1778
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COLLECTABLES

Secret Compartments, Chinese Export, Libation Vessels and Mantels To Lean Upon

By John Lincoln

May-June is a time of traditions, of weddings and graduations, of non-birthday, non-Christmas giving—in other words, that mid-year, could-be gift-buying panic. If you are in this what-to-send situation, try passing on a bit of tradition, or perhaps begin a future tradition with some marvelous antique fancy.

Bac Street Antiques, in Los Angeles, has nineteenth-century glass containers which would be decorative, as well as functional, additions to any home, new or established. Included in the collection are two goblet-shaped pieces of glass, one 11″ high, the other 9″ high, both ornamented with a discreet pattern of all-over geometric engraving. There are also two shallow blown-glass bowls with wide rims 20″ and 16″ in diameter. Unornamented, their simplicity of shape and material provides the attractiveness. The pieces vary in price from $300 to $600.

If a new apartment, condominium, or old house needs architectural interest, why not add a different mantel? The only requirement is a fireplace or a wall to attach one to. This will give you something to put a plant in front of in summer, logs inside of in winter, and adds some heritage to lean upon while discoursing to friends, servants, or yourself....

Dennis & Leen, of Los Angeles, have a collection of period mantels from France. They vary in size, from 3′ by 4′ to 4½′ by 7′; in period, from Louis XIII through Louis XIV and Régence to Louis XV; and in price, from $1350 to $7500 (installation not included). One mantel in particular, of the Régence period, circa 1720, is made of Caen, a French limestone. It has a carved shelf supported by stiles carved with palmettes and a beauti-

continued on page 20



Oil on board *MAN O' WAR 1921* *21½ x 28 in.*

George Ford Morris
American 1873-1960

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We highly recommend his paintings for investment.



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fully carved, typically Régence-style shell design in the center of the front. All this stone and potential for $6000.

Brides have bridal books and bridal registries, but what fun to sign in with some local antique dealers to build your china services or other household effects.

John Nelson Antiques, in Los Angeles, doesn't have a bride book or open stock, but he does have a large, attractive collection of Chinese eighteenth- and nineteenth-century export wares. One of these consists of sixteen 8″ diameter, eighteenth-century plates, with medallion centers and beautiful floral-garlanded edges. The plates are $180 each and can be purchased all at once or one at a time.

If Chinese export is for you, Baldacchino, Los Angeles, has two 15″ diameter platters made for the Dutch market. They are a basic pewter shape, ornamented with beautifully drawn and painted flowers, a scattering of tulips, roses and others. The quality and weight of these pieces is very fine, and a second-hand Rolls with a tank truck following could be traded for them.

Dishes lead to tables, and Antonio's Antiques, in San Francisco, has a fine French country-style, faded-walnut table, circa 1780, 33¼″ long, 24″ wide and 27″ high, with one drawer. It has high-hipped cabriole legs with a graceful curve and a shaped apron with incised ribbing edge, and is finished on all four sides. Price: $1650.

Tables can lead to more dishes. Frances Moore, of Los Angeles, has an even dozen antique cream-colored Wedgwood Queensware plates, undecorated except for their shape, color and a self-detail of a scalloped scroll and twist on the rim; $27 each.

Or perhaps something to put the dishes *in*. John Boehme, of La Jolla, has a Chinese black-lacquer, two-door chest, circa 1790, 34½″ wide, 15½″ deep and 49½″ tall, with one interior shelf. The chest stands on short, brass-capped legs which are ornamented, as is the whole exterior frame, with a small diaper pattern in vermilion and mustard lacquer. The doors have a circular panel at the top with designs of children at play, done in inlaid hardstone with the children's heads of ivory, one way to hinder the movement and reduce the noise level of any child. The sides of the chest are ornamented with sprays of hardstone flowers, and at the bottom, the doors have lozenge-shaped hardstone panels depicting ladies of the court, each one framed by a minute, inlaid diaper pattern of mother-of-pearl. A similar version of this type of chest can be seen in the Victoria & Albert Museum's catalogue of Chinese lacquer, but the La Jolla one has the advantage of being for sale—$3500.



. . . try passing on a bit of tradition, or perhaps begin a future tradition with some marvelous antique fancy . . . something to put a plant in front of in summer, logs inside of in winter, and some heritage to lean upon

Moving up the California coast, in Laguna Beach we find Leonard Kaplan Ancient Arts and his rich selection of all kinds of interesting things, ancient and old, European and Oriental. There is a flat, double-shell-shaped libation vessel, 8″ by 6″, of archaic jade. At the small end of the "shell" is carved a dragon mask from which pours the libation. Its period is Han, or no later than Sung, and it has a beautiful stand and a modest price.

Kuromatsu, J. Edward Cook, in San Francisco, specializes in Japanese Mingea folk craft, country wares that go back several centuries. There is a basically cylindrical Tokoname jar of the Edo period, circa 1750, 22″ high and 5″ in diameter, of clay fired in one of the six ancient kilns. The body is of a sandy, dark-brown clay of a very heavy weight and has a warm natural ash glaze which drips irregularly toward the foot of the piece. The pierced hole on the side, made for the insertion of a spigot, is a bunghole, used for pouring liquids, and you will pour $395 into it, should you decide to buy.

Also found in San Francisco is a shop called The New Manila Importing Company, directed by Richard Gervaise, a most enthusiastic man when it comes to the native crafts of Southeast Asia, particularly the Philippines. The shop has fabrics, brasses and baskets, but also *santos* from the late seventeenth through twentieth century. The figures range in size from three inches to life size and come in natural woods and polychrome; some even have ivory heads and hands. They range from very primitively carved household saints to elaborately carved figures done under Spanish influence. All are well worth going to see.

Tennent Galleries, Los Angeles, has the answer for the thank-you notes, the bill storage, the secret correspondence: a Tunbridge Wells pen-work desk, circa 1790. The desk, made of faded mahogany, has inlaid sections of holly engraved with pen-work classical Roman figures, wreaths and draperies. And it has secret drawers, even secret compartments in the secret drawers, plus six drawers in the base, a kneehole compartment and two top drawers. It is 36″ wide, 22″ deep and 53″ to the top of the back center area, which looks like a small theater. Admission fee, $1490.

If all these items fail to intrigue, Sotheby Parke Bernet has a pay-now-buy-later plan. A cash amount over $100 can be deposited with SPB for a gift certificate to be used at a sale. Of course, this amount can be added to in case of a "can't live without."◆



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WINE

What the Best-Dressed Restaurant Wine Lists Have and Have Not

By Roy Brady

In the last dozen years our wine shops have swelled with a profusion of wines beyond anything the world has seen before. Without losing the classic names, we have gained the country wines of France, new labels from southern Germany, and all sorts of unfamiliar names from Austria eastward. Italy, which used to mean Chianti and vermouth, now sends us hundreds of wines whose vineyards stretch from Sicily to the Alps. South Africa, Australia and New Zealand are represented, China and Japan, too. And everywhere from coast to coast in our own country, new wineries are appearing.

Meanwhile, dry rot has seized the restaurant wine list. Rare exceptions apart, restaurateurs have failed to take advantage of the exciting range and variety available, and their lists grow duller. The reasons are apparent — high prices and short supplies of most of the wines that were the mainstay of lists. Instead of rising to the challenge of the new situation, many restaurateurs take the easy course of settling for a few common, easily found wines.

Increasingly they have turned to "house wines" poured nameless into a decanter behind the scenes and served with a flourish ill becoming their oft mediocrity. House wines in themselves are not bad things if they are well chosen and fairly priced, but too many, alas, give every evidence of having been bought as cheaply as possible and sold as dearly as possible. One should not hesitate to demand the identity of a wine if there is any doubt about it; sometimes a brand is named but not served. Changes in the house brand are usually for the worse in a sort of Gresham's law of wine.

At the other extreme, great restaurant lists have become rare because of the great investment needed and because so many of the reserves of fine old wines have been dissipated. Not even Paul Bocuse, rather lately arrived at three-star status with much fanfare, has been able to put together a wine list of the caliber once taken for granted in the great restaurants of France. Still, it is possible, with enough effort, to put together a notable list as, for one, Scandia, in Los Angeles, has shown. It has a fine collection of French and California wines at remarkably fair prices.

We are the only wine-growing country in the world that does not automatically turn first to its own wines in designing a wine list. If California wines have been finding their way onto more lists, it is largely because of the prices of imports. They are welcome whatever the reason, but with them has come an unfortunate practice, the

continued on page 25

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WINE

winery-produced wine list. The winery prints the list gratis and fills it with its own wines. The restaurateur who does not want the bother of choosing his own wines is then loaded with one brand. Even if it is a good one, which is not commonly the case, the list is soon a bore to regular patrons.

Restaurants devoted to a single national cuisine (I refuse to say ethnic) have their course set if theirs is a wine-producing nation. Our many Italian restaurants have a huge range of wines to choose from, though few take such fine advantage of it as Emilio's, in Los Angeles, does. Spain, despite a flood of junk wine which our government has acted to stem, has first-rate reds from Rioja and increasingly good wines from the district behind Barcelona. Torres is a name to look for. Yugoslavia has some very good wines, especially whites, and the prices are right. The same can be said of Austria, Hungary, Romania and Bulgaria, many of whose wines we are getting for the first time.

One would expect French restaurants, as representatives of the world's preeminent wine country, to have outstanding lists, but it is not so. In any given large city their lists tend toward sameness, because they depend too much upon a few suppliers. There are notable exceptions, such as l'Auberge, in Los Angeles, and La Bourgogne, in San Francisco.

A silly pretention of too many smallish French restaurants is the listing of a few very famous French wines at prices absurdly out of proportion to the food prices. The favorite is Château Lafite 1961, currently in the vicinity of $200, and that with a $6.95 dinner. Presumably this is supposed to lend class to the place, but how much more sensible it would be to stock half a dozen minor but good châteaux at prices the patrons could afford — and how much greater a feat.

A tricky listing is one such as, "Pinot Noir, our special house selection." If it means that they constantly buy the best Pinot Noirs they can find, but do not list them because they change too often, then it is a legitimate listing. But more often it means that they are buying the cheapest Pinot Noirs, whose brands best remain anonymous. One must insist upon seeing the bottle before it is opened.

One of the best things that could happen to wine in restaurants is the universal adoption of reasonable corkage, a set fee for bringing one's own wine and having the restaurant serve it as usual. Such a practice would considerably reduce the restaurant's wine investment. And although not everyone wants to bother with his own wine, it would be a great boon to wine connoisseurs, those who like something out of the ordinary. Fine wine should always be accorded a warm welcome. ♦



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ART

Collecting Photography: An Unassailable Reality Not To Be Found in Paintings

By Sam Burchell

There are qualifications for becoming a collector: curiosity about and enthusiasm for your subject, of course, and a few easily identifiable traits of character. The collector of photography in particular must be, says John Szarkowski, of the Museum of Modern Art in New York, "an amateur, a critic, a curator, a magpie, and an adventurer." If you have these qualities—and if you are in love with photography—let us consider some of the ways in which you can start a collection of your own.

A measure of detective work is required, and only your own tireless fascination will bring you within range of the material. Begin by deciding whether you prefer early photography or contemporary work—or both. A first step is to familiarize yourself with the history of the medium, in books and libraries and in magazines like *Aperture,* which offers a wide range of material.

There are many seminars and lecture series which can be useful. One was given recently in Pasadena, Carmel and San Francisco, with a number of experts participating: Professor Bunnell, of Princeton, photographer Morley Baer and gallery owner Lee Witkin, among others. University libraries offer many rare and interesting collections, such as the extensive Albert Boni Collection, at the University of California in Los Angeles. And more and more museums and art galleries regularly show historical as well as contemporary photography: the Smithsonian and the Library of Congress, the George Eastman House, in Rochester, the Metropolitan Museum and the Museum of Modern Art, in New York, and local centers like the San Francisco Museum of Art and the Pasadena Museum of Modern Art. Not long ago the Los Angeles County Museum mounted a daring experimental show, with many three-dimensional pieces and exotic processes on view, and California artists such as Robert Heinecken and Leland Rice participating.

Eventually the day will come when you have some firmer hold on an enormous field. You will know what you wish to collect: daguerreotypes, early collotypes, wetplate photographs of the Civil War, by Mathew Brady, twentieth-century art such as the landscapes and seascapes of Edward Weston and the work of Bill Brandt and Wynn Bullock, or the latest experiments by Don Worth and Oliver Gagliani.

To form a collection in any given period, you will need advice, and there are experts at hand. On the Pacific Coast, you might seek out Fred Parker, of the Friends of Photography, in Carmel; consult with the Art Index, in Glendale; or discuss your interests with Leland Rice, of

continued on page 29



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ART

Pomona College. Mr. Rice is a rare combination: photographer, teacher and curator of an impressive personal collection. Experts agree that you will build your own collection by sifting through a number of unexpected places. Gerald Nordland, a director of the Frederick S. Wight Art Gallery and himself a photography buff, not long ago came across work by Wright Morris, in an old bookstore, and views of Yosemite by Ansel Adams, in an antique shop. Like Leland Rice, you might peruse the classified advertisements in newspapers, look into attics or prowl through auction galleries.

More and more Pacific Coast galleries are beginning to specialize in photography as well as in other media. Some examples: the Jack Glenn Gallery, in Corona del Mar, the Focus Gallery, in San Francisco, and the Ross-Freeman Gallery, in Los Angeles. To be sure, there is a more sophisticated commercial market in New York, where galleries like Witkin and Light are preeminent.

In general, prices are surprisingly modest, often ranging from $25 to $750. On the West Coast, it is possible to acquire an original Edward Weston for $500, but an Alfred Stieglitz print, if available, could command $2,000, and a Fox Talbot collotype $3,000 or more. Nevertheless, these prices are low compared with paintings of comparable interest and quality. Like painting, photography follows the same rules of composition, chiaroscuro and color value. As a rule, work should be signed, but there is little advantage in limited editions, since a negative will often produce different results at different times. Your collection of photographs must be protected by glass or overlay mats, never lacquered or dry mounted.

Armed with a little knowledge, you are ready to begin. The range of possible material to choose from is immense: experimental work by Man Ray; the decisive moments of Cartier-Bresson; psychological portraits by Karsh and Cecil Beaton and Richard Avedon; nineteenth-century French history recalled by Daguerre and Nadar and Eugéne Atget; English history of the same period, by Roger Fenton and Julia Cameron; the first views of the Rocky Mountains, by William Henry Jackson; impressions of the Southwest, by Adam Clark Vroman; turn-of-the-century San Francisco, by Arnold Genthe; New York ghettos, by Jacob Riis; the Depression Era record of a wasted land, by Dorothea Lange and Walker Evans —the list is without end.

What will you have in the end? Not only will your collection encourage a relatively new art form and serve as a wise investment for the future; you will enjoy yourself enormously, particularly on the Pacific Coast, where the field is gloriously open and prices are reasonable.

The camera does lie, to be sure, but in a photographic negative there is an unassailable reality not to be found in painting. However interpreted, it is a present moment in time, captured forever. ◆



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Edited especially for the readers of *Architectural Digest* by *Passport*, the monthly travel newsletter, 20 North Wacker Drive, Chicago, Illinois 60606.

INTRIGUE IN INDIA

More people are becoming interested in India now because they feel more comfortable about the hotel situation—and a dollar goes farther than in Europe, too. Some of the major cities are being beautified. Bombay is an example. The building boom there has produced many handsome skyscrapers, including several hotels, especially along the end of Marine Drive, opposite Malabar Hill.

The Oberoi-Sheraton Hotel opened there last spring, and it's now giving the long-established Taj Mahal very stiff competition. The Taj, affiliated with Inter-Continental Hotels, also boasts a new skyscraper addition, but Oberoi-Sheraton has some special advantages. It's in a newer, cleaner part of town and still close to museums and the shops, etc. Rooms have a spectacular view of Marine Drive and Malabar Hill. It's especially beautiful at night. Swimming pool and pool restaurant are on terrace overlooking the Drive, which gets a breeze all day long. The Taj pool, in an enclosed ground-floor court, can be very hot, humid—and no view. (Worth saying, though, that some dyed-in-the-wool traditionalists will still prefer the Taj for atmosphere, but must request "old section.")

Oberoi-Sheraton also has a representative at airport to meet all flights and make reservations on the spot. Arranges transportation into city. A big help.

There's a big money black market in Bombay. Can't come out of your hotel without somebody offering rupees for dollars. Be warned: they may be counterfeit rupees. And it's a serious crime to change on the black market. Also, hotels require an official exchange slip before accepting rupees in payment for bills.

Best shopping buys in city: antiques, hand-woven silk and cotton, pearl-encrusted evening bags, jewelry, brassware. Can find fabulous things right now because many maharajas, cut off from their state allowances, are selling family treasures. One of the best places to look for these: Chore Bazaar, a teeming area that stretches for blocks, where you can turn up just about anything.

A warning: major antique pieces cannot be exported without permission. Sometimes difficult to obtain, though shopkeepers can occasionally arrange it. No trouble with small stat-

There's a big money black market in Bombay. Can't come out of your hotel without somebody offering rupees for dollars . . . may be counterfeit. And it's a serious crime to change on the black market.

ues, antique prints, or porcelain, etc. The best place for these is Phillips Antiques, opposite Prince of Wales Museum. Government-approved shop. Ask for Mr. Issa.

Other good shops, all nearby: Essajee, Popli and Tibetan Arts. Last has things from Nepal and India as well as Tibet; some antique, some their own design.

A major sightseeing attraction: Elephanta Rock Temple on an island six miles out in the bay. A special tourist boat leaves Gateway to India Arch, across from the Taj, at 9 a.m., gets there around 10. It's a bit dilapidated, but the trip is worthwhile. Don't take regular ferries—they're even more dilapidated and they don't stop very close to the temple. No need for special guide on this trip. Tour guide R. Kulkarni excellent—explains everything fully, gives lots of background information, makes stories of Hindu gods come alive.

Temple, statues carved out of rock in seventh century A.D. near top of steep hill. If you don't want to walk up, bearers will carry you in chairs to entrance. Temple, dedicated to god Shiva, contains superb sculpture. Eighteen-foot-high central figure near back wall showing Shiva with three faces as creator, preserver and destroyer, rated one of best pieces of art in India.

You can skip organized tours to Malabar Hill (fashionable homes, beautiful gardens), Prince of Wales Museum, Kanheri Buddhist rock temples just outside city. Guides are terrible. Instead, hire a car and guide through hotel and see them on your own. Car with driver costs about $9 a day; guide $3.25. Kanheri temples not so impressive as Elephanta, but they're in a beautiful, thickly wooded national park, and you can combine them with a visit to a Jain temple nearby.

Incidentally, if you don't enjoy planning your own trip, there's currently a good tour of India that visits Bombay and most of the above-mentioned places, and many of India's other cities and high points. Several trips this year right through November 20. Park Travel, Inc., 25 East Washington Street, Chicago, Illinois 60602. Telephone: (312) 263-0283.

And there's something that has to be nearly the last word in deluxe travel! Same firm, Park Travel, can arrange for you to see India in your own air-conditioned railway car! Attached to regular trains and you use it as a hotel in cities at which you stop. Accommodates four to eight people in two and four compartments. Sitting room, compartments for attendants, kitchen, bathroom, a table, bed linen, dishes, refrigerator, etc. The cost? About what four people would spend with each one flying and staying in deluxe hotels.



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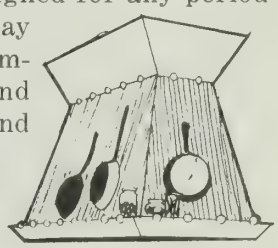
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If you're going to Tunisia and you' like a close-in look at the real deser make a point of visiting Nefta. It's very old town of brown brick an mud set in a green oasis surrounde by miles of bleak desert sand an scrub. Nothing unusual for Tunisi except that on a high bluff, overlook ing the town, is a low sprawling hote with the appropriate name of Sahar Palace.

Interesting design (built 1968 reminds you a bit of Frank Lloy Wright. Local building materials use and native blankets and fabrics deco rate the rooms. One hundred room and fourteen apartments. Their bi season is November through Febru ary. Clientele mostly French. Tennis swimming pool. Air conditioned Large pleasant-enough dining room Rates for a double about $12.

Nefta...a very old town of brow brick and mud set in a green oasi surrounded by miles of bleak deser sand...an interesting place, not al done up for tourists.

Nefta was settled by the Romans It's an interesting place, not all done up for tourists. Located on the edge of the Chott Djerid (a great salt lake bed) close to the Algerian border. Hotel will arrange Land-Rover trips to neighboring points of interest. You can drive to Nefta from Tunis, although roads are a bit rough. Air service can be arranged.

VIENNA IS BLOOMING

Described as "the world's greatest gardening exhibition" this year: The Vienna International Horticultural Exhibition, now through October 14. Ten million flowers and flowering shrubs, 120,000 deciduous and coniferous trees, 120,000 roses. Putting up several buildings, ten restaurants, and a monorail patterned after the one at Montreal's World Fair. ◆

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ANTIQUES

Secret Penchants: What the Dealers Buy To Keep

By Reva Berger

Collecting is an art, an investment, a passion. It is, most of all, a reflection of the collector's personality. What image, then, is reflected in the mirror of collections assembled by antique dealers? Those who move easily in the company of eighteenth- and nineteenth-century treasures, whose personal perimeters are bounded by inanimate objects, whose knowledge is deep, whose sources are varied—what do *they* choose to collect?

"Peep shows," says ninety-year-old Grace Ellis, a *grande dame* of the Los Angeles antique trade. "I had a fine collection of twenty-inch telescoping peep shows; you could look through the hole in the front and see little scenes going back and forth. I collected twelve of these, but now I have only one left; something else came along."

Of course, for an antique dealer, something else always comes along. As Grace Ellis says, "Being in the business, you can dispose of the things you get tired of, and start collecting something else." One of her more lasting collections consists of French *habillées* — small, framed, three-dimensional pictures of people, usually royal, with costumes made from fragments of original clothes. "A collection should center on a rare bit of art or craft," says Mrs. Ellis. "Bobby pins, wooden spools of thread, buttonhooks, shoehorns—these are collectors' items today."

At the opposite end of the spectrum is Milo Scott Bergeson, owner of The Dolphin Antiques, in Menlo Park. He is a newcomer to the antiques business and its attendant collecting philosophies. Looking toward a total environment, a home filled with the authentic, the beautiful, the classic, he says, "I'm picking up a set of eight George I walnut dining-room chairs and plan to sell my set of twelve Hepplewhite chairs. You see, I want to collect only what I can use. I think in terms of upgrading."

Carl Yeakel, esteemed antique dealer in Laguna Beach, defines a collection as "the appreciation of something very beautiful in a certain field."His word "appreciation" is meant in the broadest context. "It is not so important what you collect," he comments, "it is the quality that counts. One should start a collection with good eighteenth-century pieces. A young person starting out should save a little longer, buy less, one good thing. You can always sell a very fine piece for more than you paid if you keep it five to ten years. Unlike stocks and bonds that are put in the vault, antiques have beauty as well as value."

Mr. Yeakel has never succumbed to the temptation of divorcing one collection for a new love; rather he has kept everything, from Egyptian and Gothic carvings to

seventeenth- and eighteenth-century French and Flemish furniture. "I started to collect when I was thirty years old and knew nothing about antiques," he recalls. Based on his own experience, he advises, "It is not necessary to make a mistake if you go to a good dealer for advice."

The motion to invest in antiques for capital appreciation is seconded by Hartley Postlethwaite, of R. and F. Postlethwaite, San Francisco. Since 1948, he and his wife, Ruth, have collected "treen" (a word derived from "tree"), English wooden objects, including spoons, bowls, mugs and small boxes. Although this serves their own pleasure, they feel a collection should rest on its investment potential. "Antiques are getting rarer and going up in value."

A collection with as much sentiment as value belongs to Los Angeles antique dealer Frances Moore, who started her career in the world-renowned Oriental department of Gump's, San Francisco. Later, married to Richard Gump, she began to collect things she had studied. Today her fine collection of Tang figures includes her first purchase in Chinatown—a pair of camels bought for $50, now valued at $4,500.



"A collection should center on a rare bit of art or craft"— Grace Ellis

Lafe Speirs, of Speirs & Paanakker Ltd., Los Angeles, has collected eighteenth- and early-nineteenth-century Chinese export porcelain since he was fifteen years old. "I wish I knew why I stuck with it. Maybe it is the sense of history. Collecting is a sickness, you know. It can be much more expensive than gambling."

Appraiser Albert W. Steele, consultant to the House of Heirlooms and others, started collecting colored pebbles along the streams of southern New Jersey as a child; as a diver with the Greek Sponge Fleet, in Florida, he collected shells from the bottom of the sea; during World War II, he collected bronze vases from Algeria. Today he is a fine-furnishings collector.

When Mr. Steele comments that "a classic is something loved by more people longer," he sets the tone for the collecting antiquarians who make more than financial investments in their collections. In highly individualistic ways, they make a perpetual commitment to the past. ◆

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INVESTING

Money: The Best Routes May Be Strictly Geographical

By Eliot Janeway

America traditionally has had a great, rich economy. There are two ways, and two ways only, in which any such bountiful, flexible concentration of natural and acquired wealth can get into trouble. The obvious way is to import trouble. The complicated way: manufacture it.

America has been doing both. She has been importing trouble by rolling over for countries able to sell what she has to buy. She has been manufacturing trouble for herself by giving away what she has for sale.

Down through the ages, rich countries have been fleeced giving away their substance. Sometimes they have been arrogant, as Rome was. Sometimes they have been feckless, as Britain was.

Always in the past, rich countries intent on going broke have done so without consulting their home folks, and before these home folks could find out what was up and how they were being put down. Doing anything about it was out of the question in a stratified society.

Doing something about getting into trouble is perfectly possible and eminently practical for a society that is wide open and determined to stay that way.

Easy generalizations about America going the way of Rome and Britain have been in vogue since America overextended herself militarily and politically in Viet Nam. This loose talk reckons without America's big, distinctive "first" in world history, i.e., America is the only political zoo in the history of world power politics to be run by the inmates.

If this is sometimes frustrating, it is always challenging, never more so than right now. A year ago, everyone was doing so well that no one felt under pressure to worry that the government might be doing badly. Now the country is in shock; the economy is in chaos; the markets are on the verge of panic; and the government is in paralysis.

But at this late stage of the game, complaining how badly government is doing is flogging a dead horse. Economically, it is a guarantee that everyone frightened to death of making out worse, will. Educationally, the time is ripe for the American people to start leading their



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Consulting the atlas last year would have settled the argument over devaluation: against it.

leaders out of the wilderness and into the promised land. They have in the past. I have every confidence that they will again, sooner than may seem plausible.

Learning how to use economic geography is the way to start. A year ago, I tried to show my readers how to use the atlas to check their budgets.

The entire establishment of economic seers was clamoring for devaluation. The Administration was assuring the great fall it has since had by giving the economists even more devaluation than they asked for.

I knew nothing the economists did not know—not that this was very much. All I did was thumb my way through the atlas as I read their texts and weighed their recommendations. These texts advised that devaluation would cut America's income from exports and raise her outgo from imports. The atlas disclosed the workaday meaning of these twin truisms.

The countries America was looking to for exports were hungry for her food and anxious to buy more, even if America put the price up instead of down. The countries America was looking to for imports—mainly of oil—were starving for recognition and determined to get it, even if America offered to pay them less instead of more.

Consulting the atlas last year would have settled the argument over devaluation: against it.

No government can keep the only indispensable currency in the world down when all others are tumbling—the French franc and the yen have. The deutschmark is next, and sterling is continuous. The dollar is up, and nevertheless, in defiance of the accepted wisdom of the texts and in recognition of the undeniable need of the overseas world, American food exports are, too.

If the dollar were not up, the temper tantrums of the petropoliticians over their dollar take-home pay from oil would be still more violent and extortionate. Consulting the atlas now is the way to figure out how to point Washington where opportunities beckon to America and where pitfalls lie. ◆



A LA MAISON

The Joy of Not Cooking—Bringing It All Back Home

By Suzanne Vidor

Barbara Hartung (San Diego) and Ruth Miller (San Francisco)

When a reliable professional has attended to the cooking worries, you can devote your energies to smiling and laughing a lot, and mollycoddling your guests—which is what hospitality is all about, isn't it?

The idea, then, is simply to visit one of your favorite food shops and bring home a delicious dinner party, ready-made.

Bagatelle, at the corner of Robertson Boulevard and Gregory Way, in Beverly Hills (659-0782), is certainly one of the top sources for really good food in Los Angeles. They describe themselves as a "French Gourmet Deli," and in this case that much-abused word *gourmet* is not out of place. There is an extensive variety of frozen entrées, familiar to habitués of Le St. Germain, where André Pister, the proprietor, was formerly chef. Most everything here is put up in lots of two servings each, and they are restaurant-size servings—no provision for any second-helping thoughts, so use your arithmetic and consider your guests. The price includes an accompanying container of rice or gnocchi, so this with some of their baguettes of French bread, excellent cheeses and great choice of desserts, only needs a step up that block to a tiny neighborhood market to catch a salad or a vegetable, or both, to have a perfect instant dinner party. You can put your foot in here at 5:30, pick up everything you need, including the right wine, and be ready for a lovely gathering at 7:30.

Life on this earth would be a problem without Mrs. Paone, at 225 North Larchmont, Los Angeles (464-6978). It is hard to beat her lasagne, "Gypsy" veal, beef bourguignon, veal piccata, chicken Montmorency, and on and on. Her fluffy desserts of orange, lemon or chocolate sponge are perfect, and she makes tiny tarts and rich brownies that should really be against the law.

If you live out Malibu way, Bernie Safire's new delicatessen enables you to have unlimited sandwich and salad lunches for all comers, and Cardi's Restaurant will solve the dinner problem with veal parmigiana, scaloppine, salad, rolls, all sorts of pasta you can pretend you made.

San Diegans are discovering that the meat men at Le Clair's, 307 Spruce Street (296-6217), are unique hostess helpers who will neatly prepare lamb and beef kabobs (marinated, if desired) for home entertaining.

Life on this earth would be a problem without Mrs. Paone. ...It is hard to beat her "Gypsy" veal . . . and she makes tiny tarts and rich brownies that should really be against the law.

For hearty Italian fare, such as ravioli, veal scaloppine or lasagna, try Filippi's at five scattered locations across San Diego County. Tuck into your shopping bag plenty of Filippi's crusty Italian bread for an added treat. Downtown, at 1747 India Street (238-8389), you can run in for the spaghetti sauce and meatballs at the restaurant counter and on your way out, in the grocery section, grab some spaghetti to cook at home.

Up in the north country of San Diego, the people at Fallbrook's Caldron, 125 S. Main Street (728-4888), will package up their single entrée of the day (the beef stroganoff is excellent) along with their soup favorites such as cream of chicken and cheese, corn chowder, and French onion.

And if Mission Beach is anywhere on the route home, a hard-to-beat dessert is Sam's cheesecake, made rich rich and sold fresh at Mission Boulevard and Ventura Place, right opposite the Mission Beach Amusement Park.

In San Francisco if you have a hankering for soul food, Sam Jordan, 4004 Third Street (824-0155), serves traditional delectable fried chicken and fried fish, plus trimmings, and he will deliver (sadly, his is the only place that will). At the other extreme, Alexis, 1001 California (885-6400), offers the take-out artist continental cuisine worthy of its Nob Hill location. For a change of pace, the Russian Renaissance Restaurant, 6241 Geary (752-8558), has a variety of native specialties, and David's, 474 Geary (771-1600), makes all the great kosher standbys.

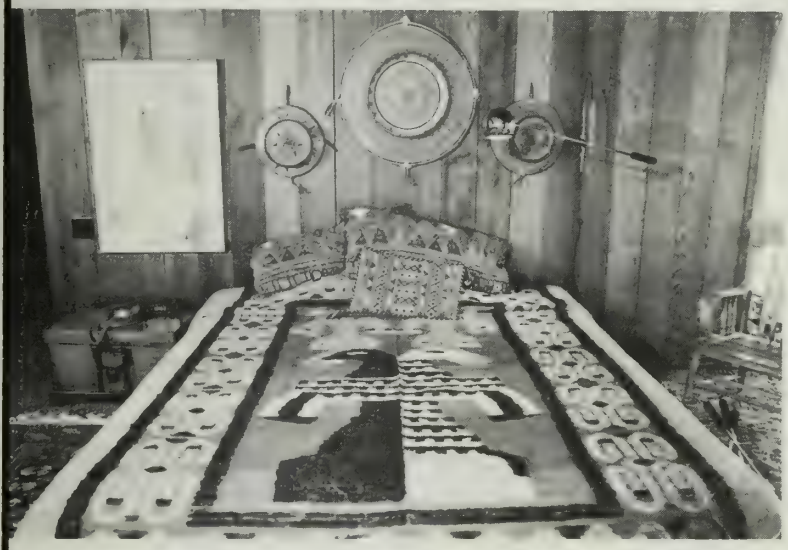
The Call Board, 2430 Polk (776-7851), is renowned for its Nutcracker Pie—sweet fillings in a crust of nuts and crumbled saltines. They also make a marvelous eggplant casserole and sesame chicken. But there are just two entrées a day and only a small quantity is prepared, so either call ahead or get there early! Finally, for the best pâté in town, run to Marcel & Henri Select Meats, Inc., 2000 Hyde (885-6044).

Prices have been omitted in all this advice-giving because they are so subject to change, and besides, economy here is not the issue—it is speed and serenity and, above all, being *at home*. The cost approaches that of restaurant dining, but the setting, we hope, is superior and lacks the crowd, noise, waiting and impersonal atmosphere. If you live outside the convenience of the city, make friends with a nearby restaurant or look up a caterer in the local yellow pages. If neither has good food, give them some recipes, and develop them a bit so that they'll be there for you in your hour of need. If you educate yourself in the take-out-food train of thought, you can have the best of both possible worlds.◆

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ARCHITECTURE

Museum Design: A Lofty Unconcern?

By Jane Jordan Browne

It always seemed to me that the Guggenheim was better suited for a roller derby than for exhibiting paintings. And although the Houston Fine Arts Museum's Mies Wing may achieve fame in the field of solar-energy heating, it will not be famous for functionalism in museum design. Extreme examples? To be sure, but sometimes even a museum that looks like a museum does not function well as one; viz., Mario Ciampi's University Art Museum at Berkeley, the winning entry of hundreds in a national competition. The continuing consensus is that the structure is a dynamic and innovative use of space. From a great open court the eye is carried upward by ramps flying left and right that lead directly into galleries arranged radially like sections of a giant fan. Landings cantilevered over the court give a view to the court or to the skylighted upper galleries, where forty-five Hans Hofmanns hang in massed splendor. An exciting experience visually, the museum attracts people, and that's half the battle, but for too many the experience is overwhelming. "Any artwork pales in comparison to the to the architecture," comments Brenda Richardson, of the museum staff. "Even a Morris Louis can look like a postage stamp, and artists are fearful of having their work exhibited here.



....exciting visually, the museum attracts people...but for too many, the experience is overwhelming. "Even a Morris Louis can look like a postage stamp."

"A considerable percentage of the floor spaces are constructed with floor-to-ceiling windows. This limits display space, but even worse, it is damaging to paintings. We are having the windows tinted at considerable cost. They should have been tinted in the first place, or some other system of natural light worked out. The upper galleries work well. The space is flexible, large enough to accommodate the permanent collection yet not so large as to defy intimacy; but, there is still the concrete."

The use of concrete, praised by the Jury of the Award judges for its practicality and sculptural quality, has proved a nightmare for the professional staff. Outside of aesthetic considerations, the technical problems are

"inexcusable." Nothing in the design accounted for hanging devices. Drilling is required, which takes four times as long as normal procedures and is so noisy that it can be employed only when the museum is closed to the public. Concrete, which holds moisture and changes temperature, is a threat to the delicate silks and paper of the museum's Oriental collection. When concrete leaks, as has been the case, it is a disaster for any work of art.

The openness of the museum, an aesthetic advantage, has practical pitfalls. The galleries are a function of each other and cannot be closed off for installation, for lectures, for security. The ramps preclude freight-elevator access except at the top level. Ms. Richardson praises the efficiency of the photo lab and registration areas, but brands the windowless staff facilities areas "inhumane."

She concludes: "As we have made the most pressing alterations, we have tried not to defy or contradict the architecture. And we have had some very good shows—despite the architecture."



The use of concrete has proved a nightmare for the professional staff...."inexcusable technical problems."

If Mario Ciampi is aware of the dissatisfaction of the museum staff, he doesn't show it. The entry of his design partnership won the Jury Award. He would like to design another museum, his second, "an even better one," he says. Mr. Ciampi's attitude is not necessarily a "lofty unconcern." The problems were inherent in the project's beginnings. The jury for the award was made up of regents and architects. Although the museum existed in 1965 in a temporary space, there was, at the time the design was approved, no director, no curator, no staff. Consultant Thomas Freudenheim, now director of the Baltimore Museum of Art, was brought in much later. Peter Selz, until recently the museum's director, was on hand to contribute his expertise as former curator of paintings and sculpture at the Museum of Modern Art, but his input may have been kept at a minimum. The jury's decision was already in, and even a full-fledged museum director is low man in the hierarchy of governing authority in a large university. The staff was acquired only as the structure was completed.

Ms. Richardson contends, with Platonic logic, that the ideal is to have a full complement of staff and consult them all. But in this museum, as in a plethora of others, it was a practical impossibility. Meanwhile it is a question of coping. Who knows but that the great court is a prescient design, capable of displaying conceptual art which many think is the art wave of the future? ◆



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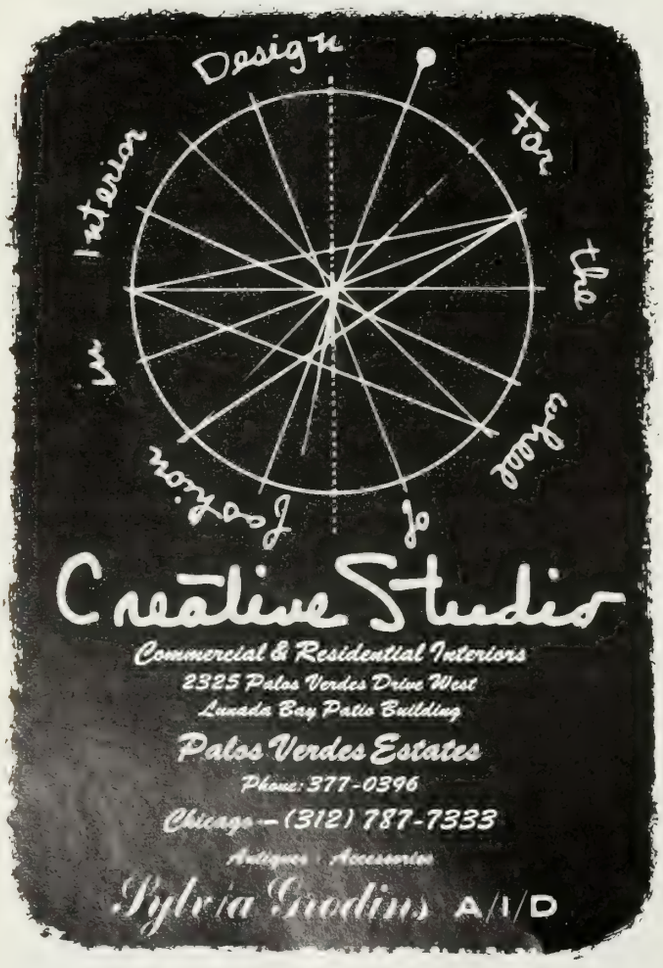
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HORTICULTURALS

The Flowering of Weddings: For Better or for Worse, Mostly for Richer

By Camilla Snyder

If we can believe their florists—and perhaps we should have guessed the truth all along—those avant-garde young couples who are altar bound this season may be modern in their causes, politics and sexual mores, but when it comes to flowers for their weddings, they are as old-fashioned as antimacassars.

Jack Mathieson, of Renee's Flowers, in Los Angeles, loves this old-fashioned wedding look. "I don't like jazzy things," says Mr. Mathieson, who grew up in New England and had his own greenhouse when he was only fourteen years old. "Garden weddings are what we do most of and we prefer to do them outdoors. But we can turn the indoors into the outdoors, if necessary—bring the garden into the house, so to speak.

"We have a French wire gazebo like the one at the Hotel Bel-Air, which we take to weddings and receptions. We don't fuss it up with lots of flowers inside—just a hanging basket or two. We try to use growing things and strive for a look that doesn't yell, 'The florist just arrived and look what he did!' "

Always innovative, Jack Mathieson likes to pair bibb lettuce in baskets with flowers and he uses spider grass effectively with wild flowers. "Do you remember that horrible wedding in *Goodbye Columbus*?" Mr. Mathieson asks. "Never ever would I do a wedding like that. It was awful, though I realize it was superb as a set."

Speaking of films, Harry Finley, the celebrity/owner of Flower Fashions, in Beverly Hills, is way into the *Great Gatsby* look for weddings, favoring, again, the return to the traditional. "In almost every wedding we are planning at the moment, we're doing the '30s and '40s thing—beautiful, simple and white. I'm using a lot of old-fashioned pedestal flower baskets with cathedral tapers five and six feet tall. Where do I get them? I make them. I take an iron pipe that length, wax it on the outside, add a twenty-inch taper at the top and it looks like a six-foot-tall candle. Then I put them in ferns that are tall and effective—Boston and swordpoint ferns—along with white roses, babies'-breath and more ferns."

David Jones, another upper-echelon Beverly Hills florist, explains that, for weddings, he and his design staff have to follow the style of the bride's gown. "If her dress is *Great Gatsby*, so is our décor. If her gown is Edwardian, we go that route.

"Let me tell you what I really hate," Mr. Jones continues. "I hate big baskets of chrysanthemums and gladiolas on the altar. I think they are terrible. Instead, I use

continued on page 44

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HORTICULTURALS

lots of potted trees and plants up and down the aisle."

David Jones fights the battle of the *huppah*, the wedding canopy, when he designs Jewish weddings. "I don't like those big blankets of flowers so many designers use," he explains. "I prefer the simple effect of trees in a half circle, with their branches entwined."

San Diego florist Ray Hummell, of Rainford Flower Shop, believes in "a natural look—nothing set, nothing overdone." Most recently, he has used spring garlands of colorful mixes—Gerber daisies, delphiniums, carnations, bachelor buttons, anemones, tulips—for garden nuptials at the foot of a wishing well bedecked with white flowers, practicing his preachment that "the more simple, the more beautiful."

Don Spradlin, of Roger's Gardens, in Costa Mesa, has divined his own solution for California weddings. Living, blooming plants and flowers are always kept on hand to furnish weddings, inside or out, with instant gardens in hanging baskets and planted pots. "We sell color," he says confidently, "and people love it. We use tropical, cascading plants and flowers, marigolds, lobelia, petunias, fuchsias, impatiens, ivy, creeping charleys—all combinations, never just one color." Designer Spradlin recently did a beach-house wedding on twenty-four hours' notice: he just hung baskets of flowers everywhere.

Deep into wedding preparations now, Jack Podesta, head of Podesta and Baldocchi Florists, in San Francisco, feels that May and June can no longer be considered *the* wedding months. "We have many weddings in August, many, many more in September and a growing number in December." Commenting on the changing wedding-flower scene, Mr. Podesta notes that "inside the church, fewer and fewer flowers are being used. Ceremonies are brief, after all, so why spend a lot of money decorating for twenty minutes? Instead, the investment is in handsome floral displays at the reception, which generally goes on and on and on. The open garden look is big in San Francisco now."

Happy about the return to tradition in wedding flowers —"We've been doing many flower tiaras and wreaths for bridesmaids"—Jack Podesta has, nevertheless, made wedding-table centerpieces completely of vegetables, and once did bouquets and a bride's table entirely of wheat, oats and dried flowers; such an arrangement would have special meaning for a couple who had met, perhaps, on a country weekend.

For another memorable wedding, he featured the lovely purple flowers of artichokes in bloom. These are not expensive in midsummer, he points out, and the effect is sensational. "But we still suggest that the groom wear as his boutonniere the dominant flower in his bride's bouquet. They should at least start out their life with this bit of togetherness." ◆

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As a result of the untimely deaths of Arthur Elrod and William Raiser, separate memorial funds have been established at the Palm Springs Desert Museum.

The museum is in the process of constructing a magnificent new building devoted to the fields of art, natural history and the performing arts. Arthur Elrod and William Raiser were interior-design consultants for the project.

Within this magnificent facility, two individual areas will be dedicated to the memory of Arthur Elrod and William Raiser.

Contributions should be made payable to the Palm Springs Desert Museum and to the credit of "The Arthur Elrod Memorial Fund" or "The William Raiser Memorial Fund," and forwarded to the Palm Springs Desert Museum, P.O. Box 2288, Palm Springs, California 92262, addressed to the attention of "The Arthur Elrod Memorial Fund" or "The William Raiser Memorial Fund."



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By Roz Karson

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Kruse Antique and Classic Car Auction. Second Annual California Coastal Auction, the biggest automobile event of the year. *May 18-19, Movie World Museum, Buena Park.*

Pomona Antiques and Art Show. A fine affair. *May 16-19, Los Angeles County Fairgrounds, Pomona.*

United Voluntary Services Antiques Show and Sale. Search for your favorite collectables. *May 2-5, San Mateo County Fairgrounds.*

Long Beach Antiques Show and Sale. Probably the largest selection in Southern California. *May 30-June 2, Long Beach Arena.*

Coin Auction of Austin Collection. One of the finest collections of U.S. and world coins. *May 31 and June 1, Hollywood Roosevelt Hotel, Hollywood.*

THE ART SCENE...

Vorpal Gallery offers original prints, paintings and drawings by M.C. Escher, Jesse Allen, Gary Smith, Michael Bowen, and René Magritte. *May and June, San Francisco.*

Petersen Galleries presents oil paintings by contemporary western artist Buck McCain. *Month of June, Beverly Hills.*

Galerie Juarez offers Schulte, Cascella, and Cavailles. *May, June, Los Angeles.*

B. Lewin Gallery presents master artists of Mexico: Tamayo, Sequiros, Zuniga, Martinez and Nierman. *May and June, Palm Springs.*

Ace Gallery, in *Venice,* offers sculpture: *in May,* recent works in brass, copper and stainless steel by Donald Judd; *in June,* a group show of New York minimal sculpture by Dan Slavin, Carl André, Richard Serra, Keith Sonnier, Saul Levitt and Robert Morris.

Fine Arts Gallery of San Diego presents "Claude Monet in California"; Allied Craftsmen's tapestries, jewelry, ceramics, etc.; and the scroll paintings of contemporary Chinese artist Chen Tan-Cheng. *May and June, San Diego.*

Laky Gallery presents French painter Emile Lahner. *May and June, Carmel.*

Ruth S. Schaffner Gallery, recent paintings and drawings on mylar refer to the creative act, by James Jarvaise, *May 1-18.* Nine color field painters from New York, *May 21-June 15. Los Angeles.*

Berggruen Gallery shows paintings and drawings by Joel Bass, paintings and pastels by Peter Plagens, *in May.* And *in June,* new acquisitions, including paintings and drawings by Calder, Dine, Frankenthaler, Francis, Motherwell, Oldenburg and Ruscha. *San Francisco.*

ALSO ON THE SCENE...

Renaissance Pleasure Faire and Maymarket. Dress in costume of the period and join in the merriment with strolling musicians, tumblers, magicians, craftsmen and more. Bring camera. *All day, every weekend in May, Old Paramount Ranch, Agoura.*

Bourne Mansion. This famous Edwardian, which survived the 1906 earthquake, has been decorated in the fashion of its era; across the street, contrastingly contemporary décor is displayed in a high-rise apartment. Proceeds shared by A.I.D. and City of Hope. *May 10-26, San Francisco.*

Santa Barbara Botanical Gardens. Exhibits of California native plants in bloom are especially beautiful in May. *Santa Barbara.*

Peninsula Music Fair. Third annual day-long music festival, featuring the Los Angeles Philharmonic and several other musical groups. *May 5, Chadwick School campus, Palos Verdes Peninsula.*

Master Mariners' Regatta. Best seen from the harbor itself. *May 19, San Francisco Bay.*

UCLA Art Council's Thieves Market. This biennial sale has antiques, art, sculpture, crystal, china, couturier clothing and much more. *May 17-18, Century City Mall, Los Angeles.*

Upper Grant Avenue Street Fair, a colorful festivity with artists' works, hand-crafted treasures, friends and finds. *All day, June 15, 16, San Francisco.*

Glenn Miller Band with Tex Beneke. Dance to the favorite old sounds. *May 30-31, Hollywood Palladium, Hollywood.*

Edgewood Garden Fair is fragrant and alive at the Hall of Flowers in Golden Gate Park. *May 8, San Francisco.*

Ross Martin Celebrity Tennis Tournament should be fun to view. *June 21-23, La Costa Country Club, Rancho La Costa.*

Russian River Wine Fest offers cheerful libation. *May 11, town square of Healdsburg.*

California Institute of the Arts. This campus, devoted exclusively to the performing and visual arts, offers daily tours. Visitors may observe rehearsals or work being done in one of the dance, theater, music, art, television, film or design studios. *Through June 6, Valencia.*

National Horse Show. The event, with hunters, jumpers, Western saddle, fine equestrian breeds, is held during the Southern California Exposition. *June 21-July 4, San Diego County Fairground, Del Mar.*

Bay to Breakers Foot Race starts at the Embarcadero and finishes at Ocean Beach. Applaud the winner *May 19, San Francisco.*

Old Town Fiesta de la Primavera. Art shows, historical exhibits, and mariachis illuminate colorful Old Town. *May 17-19, San Diego.*

28th Annual Ojai Music Festival features classical, jazz and contemporary music. *May 31-June 2, Libbey Park, Ojai.*

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